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SATURDAY, MAY 18, 1878.

PRICE
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REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, May 27th, at 1 p.m. Sir RUTHERFORD ALCOCK, K.C.B. &c., President, in the chair. The Dinner will take place at Willis's Rooms, at half-past 6, on the same day. Sir Rutherford Alcock, K.C.B., in the chair. Dinner, 21s., payable at the door, or Tickets to be had, and places taken, at 1, Fawcett-row, Burlington Gardens. The Friends of Fellows are admissible to the Dinner.

LINEAN SOCIETY, Burlington House, Piccadilly, 12th May, 1878.—The ANNIVERSARY MEETING of this Society will be held on FRIDAY, the 24th of this Month, at Three o'clock precisely, for the ELECTION of a COUNCIL and OFFICERS for the ensuing Year. FREDERICK CURRY, Secretary.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—Mr. J. THORNHILL HARRISON, M. Inst. C.E.F.G.S., will read a Paper, "On Physical Geography," at Eight o'clock, on MONDAY, May 20. The ANNIVERSARY MEETING will be held on MONDAY, May 20. The President will take the Chair. F. PETRIE, Hon. Sec. House of the Institute, 7, Adelphi-terrace, Charing Cross, London.

LONDON LIBRARY, 12, St. James's-square.—The THIRTY-SEVENTH ANNUAL GENERAL MEETING of the Members will be held in the First Floor Room, on THURSDAY, May 23rd, at 3 o'clock p.m. The Chair will be taken by the Right Hon. the EARL of CARMARVON. By order of the Committee, ROBERT HARRISON, Secretary and Librarian. April 18th, 1878.

SCOTCH LITERARY CLUB.—INSTITUTED FOR THE REPRINTING OF RARE, CURIOUS, AND REMARKABLE WORKS PERTAINING TO SCOTLAND. (Number of Members limited to Sixty).

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SATURDAY, MAY 18, 1878.

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LITERATURE

The Lusíads of Camoens. Translated into English Verse by J. J. Aubertin. 2 vols. (C. Kegan Paul & Co.)

THE masterpieces of art enjoy an immortal youth. During the present year Dr. Wilhelm Storck, the distinguished novelist, and professor at Münster, has completed a version of the 'Lyrics of Camoens,' and now in England Mr. J. J. Aubertin has published a translation of the *Lusíads*, being the sixth in the English language. This latter fact controverts the discouraging expressions made use of by Quillinan, who, on the 16th of September, 1850, wrote, respecting the interruption which occurred in the version, which he never finished, of the poem of Camoens,—"However, such is the indifference which works of this nature encounter in England that I have not courage to publish such portion as I have completed." The complaint probably arose from Quillinan's state of mind at the time, because, so soon as 1854, there appeared a new translation of the *Lusíads*, by Mitchell. To come to Mr. Aubertin, unreserved praise is due to the idea of reproducing the Portuguese text side by side with the translation, a practice which distinguishes this work from all other English versions, and renders it much more valuable and useful. In order to appreciate the work of Mr. Aubertin as it merits, it must be examined comparatively with the various translations which have preceded it in English literature, and we must give prominence to the special circumstances which fitted the author for a thorough comprehension of the poem. Mr. Aubertin speaks Portuguese fluently, and lived several years in Brazil in contact with Portuguese. His task was accomplished slowly, as by one who prolongs a pleasure, for the study of Camoens was to him a relief from business cares.

A work of art requires to be comprehended and felt. Through a critical comprehension only can an intelligent fidelity be preserved, especially when there is a question of completely reproducing special forms of expression. Of this process we have an example in the efforts of M. Littré, who sought to preserve the original sentiment of the Homeric poems by translating them into the dialect of the old lays of the French Gesta of the thirteenth and fourteenth centuries. The effect produced

is admirable. For the reproduction of epic forms, and particularly of a great maritime poem, the English language possesses resources incomparably superior to the French Alexandrine couplets. Mr. Aubertin has recognized these advantages, and, seeking to give the meaning and sentiment of every stanza, has translated without paraphrase, always verse by verse, even preserving those beauties of figurative grammatical expression which belong so specially to Camoens, so much so that they are called Camonianisms, and are the characteristics of a school.

The first English translation of the *Lusíads* was made by Sir Richard Fanshawe, and published in London in 1655 ('The Lusíad, or Portugal's Historical Poem: written in the Portugall Language by Luis de Camões, and now newly put into English.' London, M.DC.LV.). This book, now rare, possesses only an historic value. Fanshawe, although he had the good taste to preserve the *ottava rima*, had not sufficient perception of the distinctive merits of the poem. The time had not yet come for the vindication of the poet by the Schlegels and Humboldt, and the public appreciation had still to be perverted by the rhetorical assertions of Voltaire and Rapin. Next, treating the *Lusíads* as the epic of modern civilization in Europe and, having no great respect for the text, Fanshawe paraphrased freely. The defects of Fanshawe have served to stimulate the malice of Voltaire, who, however, had only seen the Portuguese poem through the darksome glass of the first English translator, the book having been shown to him by Col. Bladon, the translator of Caesar's Commentaries. Southey (*Quarterly Review* of April, 1822), who had a good knowledge of the Portuguese language, and who resided in Portugal in the years 1811 and 1812, considers the style of Fanshawe inflated, destitute of the majesty becoming the epic; overloaded with epithets, and puerile in the comparisons and images; yet he recognizes a certain vigour and movement, chiefly when the text is closely followed. Fanshawe was judged with more severity by the English translators who followed him.

Mickle and Quillinan overcame difficulties, and consequently were exigent. Mickle ('Dissertation on the *Lusíads*') accuses his predecessor of obscurity, and Quillinan, who was for some time in Portugal, and resided in the city of Oporto, considers Fanshawe guilty of a certain narrow affectation, and also of prosaic flatness and want of epic grandeur. The translation of Fanshawe was not again published; but, nevertheless, it had the effect of stimulating others to undertake a more comprehensive study of the poet. The Viscount de Juromenha says of this version,—"At times we meet with much fidelity, not only in rendering the idea of the poet, but also in the metric form, when we have learnt to tolerate the dissimilitude of vehicles of expression so opposite in their euphony as are the two languages."

Mickle took advantage of whatever was good in Fanshawe's version, and used the materials with more poetic talent, but he had less knowledge of the original. Indeed the few good points in the translation of Fanshawe are attributable to his knowledge of Latin, Italian, and Spanish—witness his translations of Petronius, Guarini, and the famous comedy, 'Querer

por Solo querer'; and his imperfections are somewhat palliated by the circumstance of his *Lusíads* having been published without his consent, whilst he was an exile from England during the Commonwealth. As we have said, the imperfections of Fanshawe gave rise to the criticisms of Voltaire, who thought the defects were those of the original.

Southey, in his turn, was very harsh in his remarks upon Mickle, and stated that his object in making the translation was merely to flatter the East India Company, who then ruled over the greater part of the dominions mentioned in the Portuguese epic. If this was his motive, certainly Mickle succeeded in rousing the interest of the English public, for his translation was reprinted several times in 1778, 1791, 1798, 1807, 1809, twice even when it had been pilloried by the critics, and so late as 1877 Mr. E. R. Hodges brought out a new edition. Mickle was certainly unfortunate in the selection of a metre; as he had so imperfect a knowledge of Portuguese, he used the French translation of Du Perron de Casterá, a prose version, published in 1735. Whenever he did not understand the original, he introduced verses of his own in the name of Camoens, or paraphrased the Portuguese lines in a very free and easy manner. In the well-known episode of Adamastor, and in the ninth canto, are ample proofs of this licence, there being interpolated some 300 lines, which do not contain a vestige of the text; no doubt the facile poetic vein of Mickle led him into this system. The judgment of Edward Quillinan deserves attention, as he was proficient in Portuguese. In a letter which he wrote to the Viscount de Juromenha, he says:—

"Mickle, a Scotchman by birth, a writer not wanting in poetic talent, has given us an unfaithful paraphrase and not a translation. Whenever he thinks fit he takes great and intolerable liberties with his author. Obviously, he was little versed in the language of Camoens, as in his difficulties he had such frequent recourse to Casterá, and used also the translation of Fanshawe; besides these, although negligently and ignorantly, he availed himself of the commentaries of Faria e Sousa. Withal, this work, written in heroic verse, is the only one as yet recognized amongst us as an elegant translation of the *Lusíads*, and it has gained the eulogium of writers who were certainly capable of forming a more correct judgment, as did my lamented friend Mr. Southey. Any Portuguese, only slightly versed in his own language, who compares the translation of Mickle with the original will at first sight note the error of reputing him a good translator of our national poet."

Mickle published his first fragment of the *Lusíads* in 1771, the episode of Adamastor, in the *Gentleman's Magazine*, as a specimen of his version, which he definitely commenced in 1772 and finished in 1775. He was in Portugal for some time, and might have profited by his intercourse with the Portuguese to acquire a better knowledge of the *Lusíads*, but in the successive editions of the poem he continued to be as unfaithful as ever. All critics agree in considering him the loosest of the translators of Camoens. Dr. Johnson felt the necessity of a new version, and wished to incite Goldsmith to the undertaking.

The translation by Thomas Moore Musgrave entitled "The Lusíad, an Epic Poem, by Luis de Camoens, translated from the Portuguese,

London, 1826," and written in blank verse, while devoid of all literary taste, can boast of a certain fidelity, which is, however, of little value, as there is a complete absence of the colouring and picturesque effects of the Portuguese epic, which the English language is so capable of expressing. Musgrave felt that he was unable to compete with Mickle, nor did he pretend to contend with him. Musgrave was acquainted with the Portuguese language, and had resided in Lisbon; but these advantages were counterbalanced by his want of literary education and culture, which rendered him incapable of appreciating Camoens, and of reproducing his beauties in English.

Edward Quillinan, who was born in the city of Oporto, and lived there till the year 1821, began a translation of the *Lusiads*. The title of the volume published runs thus: "The *Lusiad* of Luis de Camoens, Books I. to V., by Edward Quillinan, with Notes by John Adamson, London, 1853." Unfortunately, Quillinan did not live to complete his translation, and even died without correcting the cantos which were printed by Adamson, a distinguished admirer of Camoens. In his translation Quillinan adopted the *ottava rima*, and, having a philological knowledge of the text of the *Lusiads*, attained to conscientious faithfulness in his rendering of the vernacular; this might have been expected from a man of his erudition and special acquaintance with the subject, and of his literary ability. He was a poet himself, and the son-in-law and friend of Wordsworth. Quillinan's death deprived English literature of an excellent translation of the *Lusiads*, a want not easily supplied. He enjoyed special advantages in the circumstances which intimately connected him with Portugal, and brought him into relation with the principal students of Camoens.

While Adamson was printing the fragment of the version left by Quillinan, Livingstone Mitchell terminated a new translation of the *Lusiads* in *ottava rima*, engrafted on the paraphrastic translation of Mickle, and elucidated by John Adamson. The title of Mitchell's version is as follows: "The *Lusiad* of Luis de Camoens, closely translated, &c., London, 1854." Notwithstanding the translator's admiration for the Portuguese epic, he could not supply the place left vacant by Quillinan. Mitchell came to Portugal during the Peninsular War, and hence dated his love for, and acquaintance with, Portugal and the Portuguese. His translation was merely undertaken as an amusement to while away the tedium of a voyage round Cape Horn, and this may explain its insufficiency.

Many of the qualifications that distinguished Quillinan as a translator are possessed by Mr. J. J. Aubertin, who has just published the sixth and last version of the *Lusiads* in *ottava rima*, and has executed his task with the most conscientious faithfulness. The recent translator is versed in the Romance languages; he lived in Brazil in contact with literary men, possesses a profound knowledge of Portuguese, has studied the poem thoroughly and perfectly comprehended its historic meaning. After the manner of German translators, who, besides the thought, endeavour to present the poetical forms of the writer they are translating, as Dr. Storek did in the 'Lyrics of Camoens,' Mr. Aubertin has preserved the *ottava rima*,

Choosing for his translation the text of Freire de Carvalho, he has prefixed to it an historical narrative of the heroic exploit celebrated in the poem, as well as a few biographical sketches of Camoens, and likewise an account of the structure of the poem. He did well not to retain the arguments that precede each canto, because they do not belong to the poet. We have, however, an observation to make with regard to the poet's death, which is stated by Mr. Aubertin, who repeats the common opinion, to have taken place in 1579, whereas the authentic date of his death was ascertained more than sixteen years ago. It occurred on the 10th of June, 1580, some months before Philip II. entered Portugal (see the 'Arquivo Nacional,' Book III. of Corrections, fol. 137).

We need not dwell on the historical and geographical notes which follow the translation; but we may point out a few passages that show the incontestable superiority of this translation and the aphoristic form with which Camoens terminates his stanzas. These endings Fanshawe erroneously converted into pedantic moral maxims. This aphoristic form is preserved by Mr. Aubertin in all its epigrammatic beauty. A striking example may be found in the following couplet, canto i. stanza 10:—

E vereis qual é mais excellente
Se ser do mundo rei, se de tal gente.

And thou shalt judge which yields the nobler grace,
King of the world to be, or such a race.

The succession of verbs which Camoens employs, thus imparting life to his descriptions (one of Camoens's peculiar beauties), is preserved by Mr. Aubertin. We cite the following at random from canto i. stanza 88:—

Deruba, fere, mata e põe por terra.

Wounds, tosses, kills, and tramples under foot.

With great respect for the monumental work he is translating, Mr. Aubertin preserves the most characteristic figures of diction, as in canto iii. stanza 28:—

O espirito deu aquem lh'o tinha dado.

His spirit gave again to Him who gave.

A similar instance is to be found in the episode of Ignez de Castro, canto iii. stanza 125:—

Para o céo crystallino alevantando
Com lagrimas os olhos piedosos,
Os olhos, porque as mãos lhe estava atando
Um dos seus ministros rigorosos.

All overflowing with most piteous tears,
Towards the clear heaven she lifts her ardent eyes,
Her eyes, for now a ruthless guard appears,
And her soft hands for execution ties.

Camoens's frequent use of the hyperbaton in his syntactical construction is taken advantage of by the recent translator, who, by converting the original into the regular form, satisfies the exigencies and difficulties of English rhyme. In this manner he imparts greater clearness to the strophes, while they lose none of their original vigour.

The following specimen will serve to exemplify the poet's own tone of mind, and the merits of his translator:—

At sea, so many storms and loss so great,
So often death arrayed and seeming sure,
On land so many wars, so much deceit,
And so much wretched misery to endure!
Where shall weak man discover a retreat,
Where may he deem his short life's hour secure?
That calm Heaven's might and vengeance may not fall
Upon a worm of earth so weak and small!

Canto i. stanza 106.

The next will serve to show his pathos:—

E'en as the daisy which once brightly smiled,
Plucked by unruly hands before its hour,
And harshly treated by the careless child
All in her chaplet tied with artless power;
Droops, of its colour and its scent despoiled;
So seems this pale and lifeless damsel flower;
The roses of her lips are dry, and dead
With her sweet life, the mingled white and red.

Episode of Ignez de Castro, canto iii. stanza 134.

The following stanza is characteristic of the poet's imaginative descriptions. It is taken from the many beautiful stanzas descriptive of the Enchanted Island:—

In a soft vale that doth the mounts divide,
Each crystal river comes to join its stream,
Where all a mirror form, which, spreading wide,
Is beautiful as any one could dream;
A graceful grove, that hangs on every side,
Like one about to adorn himself doth seem,
Who in the brilliant glass his form doth spy,
Which on its bosom paints him faithfully.

Canto ix. stanza 55.

Our last quotation shall be the closing passage of a long rebuke to the Christian nations, who quarrel with one another instead of combining against the Mohammedans:—

But while ye are thus blind, and thirsting go
For one another's blood, O race insane,
Great Christian deeds ye shall not fail to know,
Which this small Lusian kingdom can sustain.
On Africa's coast possessions they can show,
In Asia are than all more sovereign;
O'er the New Quarter's fields they drive the share,
And, with more world, had penetrated there!

Canto vii. stanza 14.

Although other translations may make their appearance Mr. Aubertin's translation is definite. It will be difficult to equal the author's interpretation of the Portuguese text, or surpass the faithfulness and poetical colouring of this translation, which may be justly considered a revelation of Camoens. A revelation, because Mr. Aubertin has proved that he can reproduce what is most difficult to preserve in a foreign language, viz., the national sentiment.

A Treatise on the Pretended Divorce between Henry the Eighth and Catharine of Aragon. By Nicholas Harpsfield, LL.D., Archdeacon of Canterbury. Now first printed from a Collation of Four Manuscripts. By Nicholas Pocock, M.A. (Camden Society.)

DR. NICHOLAS HARPSFIELD, as it now appears, is the earliest authority for the story reported by Sanders of Archbishop Cranmer carrying his wife about in a chest full of holes to enable her to breathe. Mr. Pocock had referred to this tale in a paper read before the Bristol Branch of the English Church Union in 1875, without knowing that it rested on any other testimony than that of Sanders, "whom it has been the fashion," says Mr. Pocock, "ever since the days of Burnet to disparage as eminently untrustworthy. At one time," he adds, "I was of the same opinion, but the more intimately acquainted I became with Sanders's work the more reason I found to change my judgment about him." It was, therefore, no doubt, a great satisfaction to Mr. Pocock to learn soon afterwards from Lord Acton, who, it seems had already printed a fragment of the present treatise, that the story was to be found in "an independent and less suspicious authority." And on examining the treatise more carefully he came to the conclusion that it was worth printing entire.

In this opinion we quite agree with him, for reasons altogether apart from the question

of Sanders's credibility. Of that writer we had occasion not long ago to declare our own view, which is so far in harmony with that of Mr. Pocock that we see no reason to regard him as consciously untruthful, though in many things he was absurdly credulous and, of course, extremely biassed. But Sanders was an exile, who wrote at a later date, cut off from every source of information except hearsay. Harpsfield, on the other hand, was himself a witness to some of the events which he relates, and had besides made a careful study of a number of authentic documents, which are still preserved. The object of the book, indeed, is controversial, for it was written in Mary's reign to vindicate the marriage of her father and mother from the charge of illegitimacy so unnaturally cast upon it by the former. But, though the author does not spare Henry the Eighth (of whom he relates, on the information of another person, that a dog actually licked his blood, like that of Ahab, the coffin having accidentally burst before it was put in the grave), he does not defile his pages with all the gross and inconsistent stories collected by Sanders about Anne Boleyn and her relations. His one object being to answer the objections raised to the validity of Henry's marriage with Catharine, he indeed inveighs strongly against the chief promoters of the divorce, but he does not go out of his way to attack others. His censures are directed almost exclusively against Wolsey, Cranmer, and the King himself.

Of Wolsey he takes what was doubtless the popular though not, one would think, a very probable view, that it was he who first "put the scruple into the King's head." Popular judgment has never failed to call the ministers of an unjust king to account for acts of cruelty and oppression, without weighing over-nicely the degree to which they were morally responsible for those acts; and our author, though perfectly candid and conscientious, was evidently not a man who could see through misrepresentations of this sort. Wilful and imperious as he knew Henry the Eighth to have been, he still thinks it possible that he was prompted in the first instance to seek a divorce from Catharine, not by his own bad passions, but by the policy of his great minister. His only doubt appears to have been whether Wolsey moved the matter to the King himself in the first instance, or, according to a common report, by the instrumentality of John Longland, Bishop of Lincoln, the King's confessor; but he feels bound to mention in favour of Longland, that he, for his own part, denied all complicity in bringing the matter forward—the similar denial made by Wolsey, and confirmed in his case by Henry the Eighth himself, being evidently held by our author of small account.

On questions of this sort it is evident that even contemporaries, for the most part, were not in a more favourable position to form a judgment than ourselves. But on matters of fact Harpsfield is valuable. His account of the trial scene agrees closely with that given by Hall, and substantially with that in Shakespeare. And even where the latter has imported into the scene something which probably did not occur then and there (as in Queen Catharine's touching appeal to her husband to declare whether she had ever in any one point withstood his inclination), how

truly the dramatist has preserved the spirit of the characters our author's words will enable the reader to judge.—

"She reported afterward," he says, "to some that were then of her counsel (by whom I had intelligence of it) that she never before in all her life in any one thing in the world disobeyed the King her husband, neither now would have done but that the necessary defence of her cause did force her thereto."

In fact her entire submissiveness to the King earned for her the comparison with patient Griseld drawn by a contemporary pen in a poem published not long ago by the Roxburghe Club under the title of 'Grisild the Second.'

As a counterpart to this we have a new story of Henry's boyhood, from which we may well believe his character had been pretty fully developed even in his early years. Harpsfield was credibly informed that Henry the Seventh used to beat his son and namesake to cure his perversity, and that, on Alcock, Bishop of Ely, interceding for him, the King said, "Never entreat for him, for this child shall be the undoing of England." This is rather a different picture from the angelic youth we have been told about by Mr. Hepworth Dixon. Nor does the character drawn by Mr. Froude of Henry in his riper years, as a king who made marriages and divorces for the good of his subjects, receive much countenance from an incident like the following:—

"In the parliament holden in the beginning of the twenty-fourth year of his reign, one Temeses of the Commons' House motioned the said House that they would make suit to the King to receive again the Queen into his company, for avoiding as well the bastardizing the Lady Mary, his only daughter, as certain other great mischiefs that might happen. Whereof the King hearing, sent for Master Audeley, Speaker of the Parliament, and willed him to tell the said House that he did not a little marvel that, this being a matter touching his own soul and not determinable there, any of that House would so far intermeddle therein; and that he wished that the marriage had been lawful, for then never had he been so vexed and troubled with such torment of conscience, the grudge whereof, rising upon the information of learned men and whole universities, was the only cause that constrained him to forbear her company,"

—with a few other statements of equal veracity and a trifle more indecency. The lords in Parliament might, indeed, make representations to the Pope on a matter "not determinable there," as they did in one stage of the business at the King's express desire; but it was a very different thing for the Commons to make representations to the king about it on their own responsibility.

From what has been said of the contents of this treatise, the reader will be at no loss to perceive that it is a work of genuine historical interest and value. This, of course, is its chief claim to consideration; yet it is impossible to help wishing that the editor had called attention—at least in his Index, if not in his Preface also—to one or two other points, which will have their value for the antiquary and philologist. The word "jack-anapes," we know, is of older date, and was used as a nickname for the Duke of Suffolk in Henry the Sixth's time; but when we read of a "bearward's Jack-an-apes," we seem to learn something more about the meaning of the term. It was apparently, at first, a nickname by which an ape was compared to a man, not

a man to an ape. Possibly the Jack-an-apes was a dressed-up animal led about by bearwards like those now led by organ-grinders, and, as the ballads on the Duke of Suffolk show, it had a clog to prevent its gambols becoming too inconvenient to the bystanders. The king's bearward, moreover, it would seem, wore "a silver bawdrick"; for this author, speaking of Cranmer, cannot refrain from making the observation, "Better for him if the king that day had given him a silver bawdrick and made him his bearward than to have given him the chiefest bishopric of England to the utter undoing of his soul, and of the King's soul, and of many a thousand beside." Again, it is surely not very well known what a "battledore" originally was. It appears, however, to have been something much more weighty than the plaything now called by that name; for, in illustration of the miserable lives led by married priests, we are told that—

"there was one in Kent, which all to-beat her yokemate with a washbeetle or battledore; upon whom he complained grievously to the Judges at the Sizes, and, the more to exaggerate his injury, showed them openly the said battledore."

Examples like these will show that the book contains, in addition to its more weighty historic interest, important matter for the student of social antiquities.

Elements of International Law. By Henry Wheaton. English Edition. By A. C. Boyd. (Stevens & Sons.)

Halleck's International Law. A New Edition. By Sir Sherston Baker, Bart. (C. Kegan Paul & Co.)

THE appearance of a work on International Law, like a petrel on the wave, is usually the harbinger of a storm. The treatise of Grotius, 'De Jure Belli ac Pacis,' was a product of the early years of the cruellest war of modern times, and was followed by a continuance of it for a generation. The last two words of its title were an afterthought; the author had originally a commentary on the laws of war only in view. More than half of the earlier editions of Wheaton's work related to war. The first volume of Sir Robert Phillimore's Commentaries was published in the first year of the Crimean war. General Halleck's work was a result of the war between the United States and Mexico, and the first edition appeared in the same year which saw the beginning of the American Civil War. The hostilities, past and prospective, arising out of the Eastern Question had, it may be conjectured, something to do with the new editions of Wheaton and Halleck before us, and they certainly help to make their appearance well timed. Such facts are enough to demonstrate that it is only by a metaphor the name of Law can be applied to the doctrines and rules respecting international relations, and that the language of Hobbes is still true of independent commonwealths, that "they live in the condition of perpetual war, with their frontiers armed, and cannons planted against their neighbours round about."

Men, however, as statesmen sometimes needlessly assure us, are not governed by logic, while they are very much governed by words, and the name of Law has, on the whole with happy results, given no little practical authority to the dicta even of private text

writers respecting the rights and obligations of states. Legal fictions have played a great part in the history of civilization, and of all the fictions of jurists the grandest, looking to the magnitude of its effects in both ancient and modern times, is that of a code of natural law. The law of nations, in the modern sense, is an offshoot of the same law of nature which the Roman jurists thought they saw in their *jus gentium*, a phrase which General Halleck has grievously misunderstood. And although some of the modern writers on international law repudiate the authority of the code of nature in its earlier shape, they have been unable to shake off allegiance to it, or to dispense with it as a foundation for the rules they lay down. Wheaton, for example, accuses Grotius of having founded the law of nations on fictions, and affirms that his supposed state of nature never existed. Yet we find him stating that "the law of nature has not precisely determined how far an individual is allowed to make use of force" (Boyd, p. 404), basing national proprietary rights on "the law of nature" (Boyd, p. 220), and professing to determine particular international controversies which are not without practical importance and interest at the present moment by reference to natural rights.

Thus the old claim of the Baltic powers to treat the Baltic Sea as *mare clausum* has lately been mooted in some German and Russian journals, and related to it is a wider question respecting the claims of nations to exclusive dominion over portions of the sea. There are, according to Wheaton, "two decisive reasons applicable to this question"; first, that "things which are originally the common property of all mankind can only become exclusive property by means of possession," and, secondly, that "the sea is an element which belongs equally to all men, like the air." Both these reasons are derived from the fiction of a code of natural, inherent, original, and universal rights. Nothing whatever was originally the common property of all mankind; whatever property mankind first possessed belonged, if not to particular individuals, to particular groups of men. Did the sea really belong equally to all mankind, it could not be the property of particular states, even in bays, harbours, ports, and other places where Wheaton allows it to be *so jure gentium*. The air, on the other hand, often actually is private property. "*Cujus est solum ejus est usque ad celum*" is an old maxim of law, and the high rent of many sites depends on the purity of the air their owners are enabled to let. Mr. Boyd, p. 409, refers to a curious question that arose during the Franco-German war as to what treatment persons should receive who ascended in balloons in order to reconnoitre the enemy's forces. Those who were captured by the Germans were imprisoned, and afterwards tried before a council of war. According to some authorities aeronauts of this class are to be treated as prisoners of war. Mr. Boyd observes that although they ought not to be treated as spies, a general is justified in threatening to treat them severely. It is not easy to see how, if all men have a natural right to the air, a general could be justified in punishing any one for moving about in it. The truth is that international law is based simply upon the usage and conventions of states, the principles of

conduct they recognize, and the dictates of policy, reciprocity, and humanity. The Baltic Sea is not *mare clausum*, simply because the Governments of the civilized world have never admitted it to be so. The King's Chambers, on the other hand, are portions of the sea under the exclusive territorial jurisdiction of the British Crown, because Great Britain has immemorially maintained dominion over them, and other states have conceded it. So, again, the principles applicable to the treatment of persons surveying the operations of an army in the field from a balloon, should be based partly on belligerent usage in analogous cases, and partly on the milder sentiments and more enlightened ideas governing the conduct of modern Governments and generals than those which dictated the practices of warfare before balloons were in use for the purpose. No "decisive reasons" applicable to any question concerning either the sea or the air can be drawn from such sources as Wheaton appeals to.

Considering how largely the international code of war has been made, not by neutral powers or impartial judges, but by the conduct of the commanders of hostile armies, one might well be astonished at first sight that it is not more cruel and tyrannical than it is. How it actually grew up; how it gradually softened as civilization advanced, and as the perceptions on the part of sovereigns, statesmen, and generals of the interests of their own armies and countrymen became finer, and how far, again, it is from being founded on the recognition of any original or natural rights of mankind, is admirably illustrated by many passages in the Duke of Wellington's dispatches, which authors of works on international law would do well to study. We find him calmly stating that he always treats his French prisoners with the utmost humanity and attention, and that his only reason for doing so is that the enemy may treat his soldiers well when they become captives in turn. He protects the French peasantry from pillage, not on the ground that by any law of nature private property on land is entitled to such immunity, but because if his troops plunder "they will ruin us all"; and because the result of paying for everything was that the peasants drove their flocks to seek protection within the lines of the British army while the French troops were almost starving.

The confusion with which the attempt to deduce a code of belligerent rights from great original and fundamental principles has surrounded the subject, is exemplified in the two books before us by the discussions relating to the exemption of private property from capture. If the two works be compared, it will be seen that it is not clear whether the general principle from which we are to set out is that a belligerent has a right to use every means to subdue his enemy and to deprive him and his adherents of everything that might enable him to resist, or that no use of force is legitimate unless it be necessary to secure victory. If, again, we accept it as a general rule, however arrived at, that private property is exempt from confiscation, we presently find that the exceptions are so sweeping that the general principle appears to be wholly set aside by them. Not only may private property be taken from enemies in the field, or in besieged towns, but military contributions at discretion

may be levied on the inhabitants of the enemy's country. Whatever ministers to the strength of the enemy and enables him to continue the contest may be seized. Thus, during the American civil war the Supreme Court decided that cotton could be lawfully captured on the ground that "any property which the enemy can use, either by actual appropriation or by the exercise of control over its owner, or which the adherents of the enemy have the power of devoting to the enemy's use, is a proper subject of confiscation" (Boyd, p. 411-412). It is "lawful" also to ravage or lay waste the enemy's country, "if it be necessary to accomplish the just ends of war." General Halleck thickens the confusion by the statement that "some modern text writers—Hautefeuille, for example—contend for the ancient rule that private property on land is subject to seizure and confiscation," adding that "They are undoubtedly correct with respect to the *general abstract right*, as deduced from the law of nature and ancient practice; but while the general right continues, modern usage and the opinions of modern text writers of the highest authority have limited this right by establishing the rule of general exemption." The truth of the matter is that the law of nature is a mere dream; that not ancient but modern practice, not ancient but modern sentiments and ideas, should guide the policy and conduct of government and generals and the principles of publicists in the matter. But the same consideration shows, on the other hand, the fallacy of the reasoning of writers who, starting from the true position that international law is so called only by a fiction or a metaphor, and that no legal rights or obligations are established even by the most solemn treaties of independent states, conclude that a treaty is consequently binding only so long as each of the parties chooses to be bound by it, or as the circumstances which led to it remain unaltered. Doubtless neither usage nor convention can, where there is no lawgiver or legislature, create legal rights or impose legal obligations, but the matter is one of morality, reciprocity, and the welfare of the civilized world, not of law; and the faithful observance of international compacts is of the utmost consequence for the settlement of international differences, the conclusion of actual hostilities when they arise, and the establishment of confidence instead of continued suspicion and jealousy between states on the close of disputes.

We believe in the possibility of a work on international jurisprudence of a character different from that of either of those before us, one which, while boldly setting aside the fictions on which celebrated publicists have hitherto built, shall yet lay a solid foundation for the best parts of the system they have expounded. Both Mr. Boyd's edition of Wheaton and Sir Sherston Baker's of Halleck, however, undoubtedly meet an existing demand, and they supplement one another. Sir Sherston Baker, we must at the same time observe, has in one instance done his author no service by respecting his original text. General Halleck's work was written before the publication of Sir H. Maine's 'Ancient Law'; had he been acquainted with that work he could hardly have committed the blunder of describing the *jus gentium* of the Romans as "a civil law of their own, made for the pur-

pose of regulating their own conduct towards others in the hostile intercourse of war." Such a misconception ought not at any rate to have been left standing without correction or comment, and it shows the uncritical frame of mind in which Sir Edward Creasy pronounced, in a passage quoted in the editor's preface, that "the only fault" of General Halleck's work was that it had no index. Neither Wheaton's nor Halleck's work, considerable as their merits are, deserve the commendation of being faultless. Nevertheless, new editions of both were a desideratum, and the present state of European politics adds to their timelessness. Nor will they lose their utility by a settlement of the Eastern Question. Points of international law now frequently start up unexpectedly in time of peace before British tribunals in the remotest parts of the world. The *Japan Gazette* has reported interesting cases of this sort tried before Mr. H. Wilkinson in the British Court at Kanagawa, and, if our memory serves us, some questions of the same class deserving the consideration of the law officers of the Crown in this country, came not long ago before Mr. James Russell as Acting Attorney-General at Hong Kong. Nor is it British civil servants only who find editions of works like Wheaton's useful in China. It would not be easy to name a fact putting in a stronger light the increased activity of international relations and the constantly increasing need of a body of principles and rules for their adjustment than the one mentioned in Mr. Boyd's Preface, that the last edition of Wheaton by Mr. Lawrence was a translation of the work into Chinese by order of the Chinese Government.

Histoire de la Russie. Par A. Rambaud. (Paris, Hachette et C^{ie}.)

THE compilations which were at one time offered to the public as histories of Russia are fast becoming more and more out of date. They were at best but dreary specimens of hack work, in which the ludicrous forms which the proper names assumed were only a fitting indication of the equally distorted subject-matter. Readers in this country did not greatly care to search into the French volumes of Levesque—certainly not without their merits—nor the translation into the same language, by Saint-Thomas and Jauffret, of Karamzin's once-celebrated history, a version executed in a very heavy and inelegant style, and not without more serious faults, for Karamzin is said to have detected upwards of two hundred mistakes in one alone out of the eleven volumes. The Crimean War caused a general furbishing up of the old manuals. A curious specimen of the latter kind of wares is the two-volumed production issued by Mr. Bohn in 1855, where we get odds and ends from everybody, the parts of the book on Peter the Great being slipshod versions from Voltaire's *Life*, a book which (whatever may be its merits of style) is of no historical importance. Of course all these publications are written essentially from a Western or even English point of view, and the reader is treated to copious declamations on Siberia, the use of the knout, and the whole apparatus of horrors. Of what Russia really meant in the system of European Governments, what were its attempts at self-development, and what the features of its inner national life, these bookmakers had nothing to say, for

everything in their compilations (except, occasionally, the abuse) was second hand. Gradually the desire to know thoroughly this remarkable country has made itself more and more felt, and since the Crimean War many works have been published on its history, its literature, and the domestic life of its people as witnessed by travellers. The 'Lectures on Early Russian History' by Mr. Ralston, short as they are, are full of material collected at first hand, and are well worth reading; and now we have the 'Histoire de la Russie' by M. Alfred Rambaud, who, by his 'Russie Épique' and other publications, has already shown himself a competent scholar. In this book we have the results of the researches of all the latest Russian historiographers summarized; he has especially laid under contribution the voluminous labours of Soloviev and Oustrialov, and the less ambitious productions of Kostomarov and Bestuzhev-Rioumin.

The various theories on the origin of Rurik and his companions are clearly set forth, and a wise discretion is exercised in abridging the tedious story of the struggles between the early Russian principalities. Any one who has read the classical Slavonic histories on those times must remember how hopelessly dreary they seem. The chapters on the Republics, Novgorod, Pskov, and Viatka, and the Lithuanian principality are very well done; without an examination of their relations to early Russian history it becomes unintelligible, and probably few Western students have realized how slender was the tie which bound the latter country to Poland. The culmination at Moscow of a centralized despotism is fully brought out, and the reign of Ivan the Terrible is necessarily made a very prominent feature in the book. At this point Russian history becomes especially interesting to Englishmen, owing to our commercial dealings with the tyrant, and monographs on the subject have been written by Kostomarov and Youri Tolstoi. The pages of Hakluyt teem with quaint stories of the adventures of our enterprising countrymen. As M. Rambaud is quite familiar with Russian literature, he occasionally stops in the course of his narrative to summarize its progress, and illustrates historical events by reference to contemporary *bylines*.

Alexis Mikhailovitch is naturally very prominent as anticipating many of the changes introduced by Peter the Great, and bringing his country more and more into the European system. To Peter, "the giant, the wonder-worker," as Pushkin calls him, M. Rambaud gives a large place; but, in spite of the merits of the Tzar, the reader cannot help feeling that there is some truth in the severe remark of Scherr, that he knouted Russia into civilization. Never in the history of man has the reconstruction of a society been carried out in such a high-handed style. Works like those of Oustrialov ('Reign of Peter the Great') have completely cast into the shade the superficial compilation of Voltaire. To judge Peter fairly we must not try him by a Western standard; in spite of his serious shortcomings we must perforce feel an enthusiasm for a man who could so thoroughly realize the dignity of labour and progress, and shake off the Oriental traditions of his ancestors, when he might so easily have slumbered on his barbaric throne.

Like one of Nature's fools who feed on praise.

The reign of Peter is followed by the dreary

epoch of the Vremenchiki—the Court minions, till we come to Catherine, who, with all her faults, did much for her adopted country, and has with reason earned its gratitude. A great deal of new light has been thrown upon this period; so wide and careful has been M. Rambaud's reading, that he has laid under contribution the valuable memoirs and other papers recently published in the Russian reviews and journals—the *Archiv* (*Arkiv*), the *Antiquary* (*Stariná*), and *Old and New Russia* (*Drevnaia i Noviaia Rossiia*). His feelings as a Frenchman break through when writing of the Napoleonic invasion; he is quite correct, however, in stating that the Russians have preserved far more terrible recollections of the cruelties committed by the German (especially the Bavarian) portion of the "Grande Armée" than the French. Perhaps it is patriotism which makes him handle so gently the selfish conduct of Napoleon to the Poles, who had bled for him in many battles. It is in the pages of Lanfrey or Zelenew, that we must read of the annihilation of the Polish Legion in the swamps and under the burning skies of St. Domingo. Not a word of indignation, also, escapes from M. Rambaud when he speaks of the foul calumny which Napoleon endeavoured to attach to the English in the matter of Paul's death.

The narrative is carried down to the latest period. We have, in their order, the ill-advised outbreak of the Dekabrist, the assistance given by Nicholas to the Austrians against the Hungarians (and here, by the way, it is impossible not to agree with M. Rambaud that the Austrians treated their revolted subjects far worse than the Russians did the Poles, only it is the fashion to say nothing about these things just now), and, finally, the Crimean War and the Emancipation of the Serfs.

A mass of useful information is condensed in this volume; it is beyond question the best complete history of Russia which has appeared in the West. In the author's power of seizing upon salient traits of character, and selecting picturesque incidents, the book reminds us very much of Mr. Green's *English History*. We will venture to prophesy that it will become the work on the subject for readers in our part of Europe.

Here and there may be noticed what seemed a trifling inaccuracy, or where perhaps something should have been added. To give a regular list of these blemishes would be ungrateful, after we have so fully enjoyed the book. Three or four may suffice. At p. 299 the author tells us the picturesque story of Ivan Soussanin, but does not add that its credibility has been completely destroyed by the iconoclastic Kostomarov; the Dekabrist mentioned at p. 637 was "Kakhovski," and not *Kaovski*—Hertzen certainly always wrote his name in the former way; and is not "Wilhelm Küchelberg," on p. 627, *Wilhelm Küchelbecker*, the friend of Pushkin, to whom the poet addressed many pieces, and whose sad Siberian exile is well known?—and to say (p. 584) that the unfortunate Verestchagin was sabred at Moscow by order of Rostopchin conveys, we fear, but a very inadequate idea of the terrible punishment inflicted upon him.

NOVELS OF THE WEEK.

The History of Margaret Morton. By a Contemporary. 3 vols. (Chapman & Hall.)

Seaforth. By Florence Montgomery. 3 vols. (Bentley & Son.)

How will it End? By the Author of 'Willy Morgan.' 2 vols. (Charing Cross Publishing Co.)

Miles: a Town Story. By the Author of 'Fan.' (Samuel Tinsley & Co.)

Maid Ellice. By Theo. Gift. 3 vols. (Same Publishers.)

Blue Bell. By M. Bramston. (Marcus Ward & Co.)

Sacred Vows. By E. Werner. Translated by Bertha Ness. 3 vols. (Remington.)

MARGARET MORTON has, indeed, a history; nothing but the exhaustion of the writer need have prevented it from extending to the length of Gibbon or Hume. Basing herself on that modern school of history which rejects such barbarous incidents as wars and treaties, and confines itself to the food, drink, and dress of successive ages, the author records the whist-parties and tea-parties, the gossip and the refreshment of her characters, and eschews any incidents of a thrilling kind. Matrimony and death, of course, play havoc on the stage, and the heroine sees much of both. But of the various aspirants to her hand none is a whit more interesting than the fretful invalid, whose decline is traced through many a tedious page. The plot is slight, but so overlaid with trifles that it is difficult to unravel; the style is slipshod, the sentiments amount to nothing. Readers will find few tasks drearier than the perusal of these volumes.

Any book by the author of 'Misunderstood' is sure to be happy in its sketches of childhood, and Bertie and Marion are as charming as any little folks we have seen. But of the general story, which deals with the fortunes of adults, it is not possible to speak so highly. The character of Lord Seaforth (has Miss Montgomery counted the cost of a feud with the whole clan Mackenzie?) is overstrained and unnatural in its harshness, and that of his scapegrace brother is equally unqualified in its tint. There is a natural mistake about the earl's power of disentailing—but then, why will ladies venture into the field of law?—and much that is improbable in the relations of the Frasers with their stepfather. Yet the neglected little Joan is a pathetic picture, Godfrey, the younger, wins the sympathy of the reader, and the unlikelihood of the plot does not seriously prevent his enjoyment of a short and readable story.

When will it end? is the question which more naturally presents itself to the reader than the author's problem, 'How will it End?' The heroine, we are told, is not a *rara avis*. Great height, and simplicity in dress, are her main characteristics. "In fact, she became a simple style of dress, and usually adopted it, many said too much so, but to me the taste always seemed perfect." It will be seen that the artlessness of the heroine has communicated itself to the style of writing. This young lady fixes her affections not on the supposed son of Sir Robert Grantly, as her guardian desires, but on his foster brother, believed to be of plebeian origin, and in that view strangely named Lindsay. Young Grantly comes to disgrace,

young Lindsay thrives, and constancy is rewarded by the old artifice of a treacherous nurse, and a change effected in the cradle. There is no great power in the story, and a little more knowledge of the world would have prevented such an absurdity as Craven Grantly's enforced nuptials; but in spite of blots a good spirit prevails, and both Helen and Hetty deserve all the good that is said of them. Perhaps the author may improve; but she must study the language: what, for instance, is a "lonely wife"?

As a book for the young, 'Miles' is, perhaps, a little too advanced, but it is a blameless work and sufficiently interesting. It sets forth the advantages of unselfishness and honesty as displayed by a young factory workman, who comports himself bravely in business and in love, and rises above the rough jesting of mean companions, and the treachery of undeserved enemies. The characters of Beeton the elder and his wife, of Keziah, one of the poor benefactors of the poor of whom the world hears little, of little Bennie, and others, are life-like and refreshing, and, though the drift of the book is unambitious, it is natural and wholesome.

'Maid Ellice' is a story about Margaret Herne, a discontented girl with a happy home, who goes to the verge of crime from mere desire of change, and comes back again sobered for the rest of her life. It is fairly well told, though not so well as the last of the same author's novels. Here and there the style grows slipshod, and in places ridiculous, as for instance,—

"There was a Herne who carried his master's banner before the Earl of Southampton at the battle of Tewkesbury; but when he was borne down by numbers and slain, still grasping the pole of the standard, his last words to the priest who shivered him were, 'I leave my body to my wife Dame Margery of Henecroft, my soul to Christ the Lord,' and so took the crucifix between his hands, and kissing it he died; being then a mighty proper man; and one strong and much renowned for courage in the company of my Lord of Southampton."

Maid Ellice is Margaret's cousin, and their two love-stories run side by side; but, if Ellice's name is on the title-page, Margaret is the heroine of the tale.

'Blue Bell' is a pretty little story for young people; though in parts it seems to aim at securing the notice of confirmed novel-readers. Its interest is wholesome and well sustained; and, if there is nothing very clever in the narrative, there is nothing which can greatly offend. The book, which is issued in the publishers' "Blue-Bell Series," is creditably produced, and contains four tasteful sketches by Marcus Stone.

Another novel by the same German writer whom we noticed last week closes our list. The plot of 'Sacred Vows,' turning as it does on the double antagonism between noble and *roturier*, priest and Protestant, will be better appreciated abroad than in the country of translation; but the fact that these contrasts are with us unfamiliar will give the book a certain interest with appreciative readers. On the whole, the translator's work has been fairly done, and no obvious shortcomings mar the literary effect of the original. The sin and sorrows of Count Rhaneck, the ecclesiastical ambition and domineering spirit of his brother, the loves of Bruno and Lucie, are

simply told, with that accompaniment of mysterious sympathy in the inanimate surroundings of their struggles which is the highest application of true literary insight into nature. The book has more unity than many a more powerful and pretentious work.

OUR LIBRARY TABLE.

MR. HAYWARD has produced a book well suited to English readers who wish to gain some notion of "Foreign Classics." His *Goethe* (Blackwood & Son) will give as good an idea of the great German writer as can be derived from a little volume of some two hundred pages or so. Of course, such a book cannot be, and is not intended to be, compared with Mr. Lewes's *Life*, but it is, at any rate, not marred by that uncritical eulogy of Goethe's works which disfigures Mr. Lewes's valuable book, and which has been so pleasantly satirized by Mr. Matthew Arnold in the *Quarterly Review*.

My Holiday: Where shall I Spend It? gives some brief information about a number of English watering-places. Whether such short notes can be of much use may be doubted, and one is startled to be told nowadays that the Brighton Pavilion "is in exquisite taste." Messrs. Sampson Low & Co. publish this volume.

MR. MURBY has sent us the issue for 1878 of his useful and well-arranged *Insurance Blue-Book*.

We have frequently had occasion to praise *The Sportsman's and Tourist's Guide to the Rivers, Lochs, &c. of Scotland*, which Mr. Watson Lyall edits. The volume has now reached its sixth year and is evidently meeting with the support it deserves.

We have on our table *Our Life and Travels in India*, by W. Wakefield (Low),—*A New Source of Revenue for India*, by G. W. Strettell (Marborough),—*Studies in Spectrum Analysis*, by J. N. Lockyer (Kegan Paul),—*Transactions of the National Association for the Promotion of Social Science, Aberdeen Meeting, 1877* (Longmans),—*Fourth Reading Book*, by C. Geikie (Tegg),—and *Carpentry and Joinery*, by S. T. Aveling (Warne). Among New Editions we have *English Spelling As It Is*, by A. H. Barford and H. A. Tilley (Relfe Brothers),—*The French Language Simplified*, by L. Nottelle, B.A. (Simpkin),—*Trial of C. Bradlaugh and A. Besant* (Freethought Publishing Company),—*Rambles and Studies in Greece*, by J. P. Mahaffy (Macmillan),—*Granny's Story-Box* (Griffith & Farran),—*Guy Mannering*, by Sir W. Scott (Marcus Ward),—*Kenilworth*, by Sir W. Scott (Marcus Ward),—*Life of Marie Antoinette, Queen of France*, by C. D. Yonge (Hurst & Blackett),—*Approach to the Holy Altar*, by Bishop Ken (Griffith & Farran),—*Development of Christian Doctrine*, by J. H. Newman, D.D. (Pickering). Also the following Pamphlets: *Rational Spelling*, by Dr. G. Harley (Hodgson),—*To Be or Not to Be*, by A. C. Shelley (Kegan Paul),—*The New Departure in Catholic Liberal Education*, by A. Catholic Barrister (Burns & Oates),—*The Political Telephone*, by H. L. Walters (Ridgway),—*Lunacy in its Relation to the State*, by Sir J. Core, M.D. (Low),—*The Proposed Volunteer Force for Active Service*, by Cantab (Hardwicke & Bogue).

LIST OF NEW BOOKS.

Theology.

- Bayley's (Rev. Dr.) *Magnificent Scenes in the Book of Revelation*, 8vo. 2/6 cl.
Bristow's (J.) *Prayer, Praise, and Thanksgiving*, cr. 8vo. 3/6 cl.
Cambridge Bible for Schools, St. Matthew, with Notes, by Rev. A. Carr, 12mo. 2/6 cl.
Cooper's (T.) *Evolution, the Stone Book and the Mosaic Record of Creation*, 12mo. 2/6 cl.
Future Life (The), by Eminent American Scholars, 2/6 swd.
Ham's (Rev. J. P.) *Pulpit and the Stage*, cr. 8vo. 2/6 bds.
Kebble's (Rev. H.) *Sermons for Christian Year, Sundays after Trinity*, Part I, 8vo. 6/ cl.
Law's (Rev. H.) *Family Devotion*, Vol. 1, cr. 8vo. 5/ cl.
Macnaught's (Rev. J.) *Corona Domini*, 8vo. 14/ cl.
Phayre's (R.) *Teaching of the Holy Catholic Church on the Trinity*, 2 vols. 8vo. 15/ cl.
St. Matthew's Gospel, with the Parallel Passages in the other Evangelists, cr. 8vo. 7/6 cl.

Art.

Grosvenor Gallery Illustrated Catalogue, Winter Exhibition, 1877-78, with Introduction by J. C. Carr, 4to. 21/ swd.

Poetry and the Drama.

Browning's (R.) *La Salsiaz, the Two Poets of Croisade*, 7/ cl. Verses mostly Written in India, by G. H. T., cr. 8vo. 6/ cl.

Philosophy.

Read (C.) *On the Theory of Logic*, cr. 8vo. 6/ cl.

History and Biography.

Archer's (J. H. Lawrence) *Commentaries on the Punjab Campaign, 1848-49*, cr. 8vo. 8/ cl.

Cesar, *Life of*, by J. Williams, 12mo. 2/6 cl.

Dundonald (Admiral Earl of), by J. Allen, 12mo. 2/6 cl.

Malleson's (Col. G. B.) *History of the Indian Mutiny, 1857-58*, Vol. 1. 8vo. 20/ cl.

Philology.

Martin's (Sir W.) *Structures of Semitic Language, Part 2*, 2/6 cl. Riola's (H.) *How to Learn Russian*, cr. 8vo. 12/; *Key to*, 5/ cl.

Science.

M'Kendrick's (J. G.) *Outlines of Physiology in its Relations to Man*, cr. 8vo. 12/6 cl.

General Literature.

Bramston's (M.) *En, or Spells and Counter Spells*, 6/ cl.

Cheveley Novels, *A Modern Minister*, Vol. 2. roy. 8vo. 9/ cl.

Edward's (M. B.) *Brother Gabriel*, 3 vols. cr. 8vo. 31/6 cl.

Foreign Tour of the Misses Brown, Jones, and Robinson, 4to. 10/6 bds.

Junia, a Novel, 3 vols. cr. 8vo. 25/6 cl.

Lever's (C.) *Sir Brook Fossbrooke*, cr. 8vo. 3/6 cl.

London Readers, *Sixth Reader*, cr. 8vo. 2/3 cl.

McCarthy's (J.) *Dear Lady Disdain*, cr. 8vo. 6/ cl.

Mauprat, a Novel, by G. Sand, 12mo. 2/ bds.

Miller's (W.) *The Greatest of the Judges*, cr. 8vo. 4/6 cl.

Moore's (G.) *Merchant and Philanthropist*, by S. Smiles, 16/ cl.

Ravenshaw's (T. F.) *Antient Epitaphs*, 8vo. 7/6 cl.

Schuster's (Lady J.) *Hands, not Hearts*, cr. 8vo. 10/6 cl.

Trollope's (Mrs.) *Vicar of Wrexhill*, 12mo. 2/ bds.

Verker's (Col. Hon. C. S.) *Child of the Desert*, 3 vols. 31/6 cl.

NOTES FROM CONSTANTINOPLE.

THE efforts of the Greeks in the Turkish Empire for spreading instruction by means of common schools, gymnasia, and colleges, and for the advancement of higher learning by their literary and scientific societies, are scarcely known and properly estimated abroad. M. Albert Dumont, in his excellent little book, *Les Balkans et l'Adriatique*, and in a paper on *Les Syllages en Turquie*, published by the Association for the Encouragement of Greek Studies in France in 1874, is almost the only writer who has touched on this topic. Yet these efforts of the Greeks are such as would deserve the highest praise even if they were living in a free country with all the rights of citizens. Throughout all the smaller towns of Thrace, Macedonia, Thessaly, Asia Minor, and the islands there is a complete system of Greek schools, under the supervision of the Greek bishops, nearly all of which were founded by private subscriptions or by some syllogos or society. In all the larger towns, such as Constantinople, Adrianople, Smyrna, and even Philippopolis, there are high schools of different grades, almost colleges, some of them giving an education of so high a rank that their diplomas of graduation are received as signs of fitness to enter the medical schools of France without further examination. These schools have nearly all been founded by legacies from Greeks in different parts of the world, or by gifts of money from the richer Greek merchants of the capital, among whom for their gifts to education the names of Zarifi, Zographos, and Negroponte will always be honourable.

The chief, if not the actual parent, of these societies or clubs is the syllogos of Constantinople, formally known as *Ὁ ἐν Κωνσταντινουπόλει Ἑλληνικὸς φιλολογικὸς σύλλογος*, which was started in 1861. This club holds a meeting every Monday evening, at which papers on subjects relating to Hellenic culture and history, as well as to archaeological discoveries, are read and criticized by such men as Dr. Mordtmann and Dr. Paspatis, well known in England, or by local archaeologists such as Dr. Dethier, and Dr. Millingen, and Alexander Effendi Paratheodori, the present assistant minister of Foreign Affairs, who is noted in Constantinople as a careful and persistent student of the cuneiform inscriptions. Of papers on such subjects, of copies of inscriptions, notices of rare manuscripts, and of reports of its work for the spread of education, the syllogos has already published ten volumes, which are of the first importance to students of the antiquities of Constantinople. The syllogos made great progress at first, as it was well endowed by its liberal members, but it

lost a valuable library by the great fire at Pera in 1870, and subsequently, owing to improper management, its whole capital was invested in Turkish funds, and, of course, now produces nothing. It has been obliged therefore in many ways to restrict its operations, but it has a fine building which contains its library of about 9,000 volumes, many of them valuable; its museum, consisting chiefly of inscriptions on stone brought to light from time to time in the vicinity of Constantinople, a room for the meetings of the society, and also a large lecture room where, three or four times a week, free popular lectures are given on scientific and historical subjects for the education of the Greek community in Constantinople. Among the inscriptions recently obtained by the society is one of thirty-four or thirty-five lines, nearly perfect, coming from the ancient Olbiopolis at the mouth of the bay, which was found a few months ago at Anadolli Kavak, where it had probably been brought as ballast in some ship. This inscription is interesting and important because it is one fixing the value of the various foreign coins of the period—a few years after Alexander the Great—as compared with the standard Stater of Cyzicus. This inscription will be published by the syllogos in its *Proceedings*, but I believe that Dr. Mordtmann the younger has already sent a copy of it to some German periodical. Among the treasures of the library is a careful plan of the old walls of Constantinople.

Besides the various literary and other educational societies and grades in the provinces, two others deserve special attention, the Thracian syllogos and the Epirote syllogos, devoted specially to the spread of education in the provinces of Thrace and Epirus. The most interesting and probably the best of these societies in the provinces is the Society and the Museum and Library of the Evangelical School at Smyrna. The Evangelical School in Smyrna was founded in 1743 by a Greek, Pantoleon Sevastopoulos, a teacher of Smyrna, who left it his library and his small estate. From that time it gradually increased until, by various gifts and legacies, it now has 1,500 pupils, and gives its graduates diplomas of the first class. Three or four years ago some young Smyrniotes, who were interested in education, resolved to try to put the museum and the library of the school on a new foundation. For that purpose they spent much time, gave money themselves, and procured subscriptions and gifts from others in books, money, and antiquities, and they have now a library of over 15,000 volumes, which is exceedingly rich in works relating to Asia Minor. The museum contains many inscriptions, statuettes, bas-reliefs, and other antiquities, and a fine and ever increasing collection of coins. The library is daily opened free to everybody, and is the only place in Turkey where proper facilities are offered for the study of the history and the antiquities of the East. Among the objects in the museum may be noticed the head of the statue of Lucius Verus, found by Mr. Wood at Ephesus, which he mentions as having been carried off in the night. It has recently been presented to the museum, which considers that it has a far better claim to it than the British Museum has to the body of the statue. The third part of this statue, as Mr. Wood tells us, was lost at sea. Among the valuable manuscripts are some which are especially valuable for their illuminations, which are very important for the history of Byzantine art. One of these is a manuscript of the eleventh century, the *Book of the Treatise of Epiphanius, Bishop of Cyprus, on Physiology and Natural History*, which contains very singular and sometimes very accurate representations of animals and plants. Another, and a more important one, is a manuscript of the twelfth century, containing the first eight books of the Old Testament and a commentary, very richly and beautifully illuminated in a more artistic way than anything known of Byzantine art, except the frescoes of Panselinos at Mount Athos. This volume was given to the library by the Church of St. Photima, where it was found a few years ago in a walled-up

niche. The commentary itself was published at Leipzig in 1772 by Nicephorus Theotokos from a similar manuscript which had belonged to Gregory Ghika, the prince of Wallachia. The editor mentions this very manuscript as having belonged to the Metropolitan of Smyrna, and Pococke (*Description of the East*, vol. iii., p. 38, 1743-5) says of it: "The Greek Metropolitan has a very fine MS. of the Pentateuch supposed to have been wrote in the year 800, with a large comment on it. It is on parchment, exceedingly well written, and adorned with several paintings which are well executed for these times." The library of the Evangelical school is under the charge of a young but learned and energetic librarian, Mr. A. Papadopolos, who has not only edited a catalogue of the MSS. of the library, and a series of documents connected with the school and the publications of the society, which contain copies of all the inscriptions found in the neighbourhood of Smyrna, but has also published on his own account several papers on the ancient weights and moulds preserved in the museum, for making weights, some of which are the only ones known to be in existence. If the interest in education in this society by the Greeks in Smyrna and the towns in Asia Minor continues it bids fair to do great work for the development of Hellenic culture in Turkey. I have heard that on the island of Chios there is another and much larger public library, but not so rich in works especially relating to the East as that at Smyrna. E. SCHUYLER.

MILTON'S BLINDNESS.

Hampstead, May, 1878.

IN the fourth volume of the *'Life of Milton,'* by Prof. Masson, is a long and interesting account of the paper warfare carried on between Alexander Morus on the one hand and Milton himself on the other, from 1652 to 1654. Morus had published anonymously at the Hague, in 1652, a work entitled *'Regii Sanguinis Clamor ad Cœlum adversus Parricidas Anglicanos,'* in which he abuses Milton in the foulest terms for his "eiconoclastes," and applies to him, in allusion to his physical infirmity, the famous Virgilian description of Polyphemus, "*Monstrum horrendum, informe, ingens, cui lumen ademptum.*" This ungentlemanly sneer seems to have touched his adversary to the quick, for, in his reply to Morus in 1654, headed "*Joannis Miltoni Angli pro Populo Anglicano Defensio Secunda, contra Infamem Libellum Anonymum cui Titulus 'Regii Sanguinis Clamor,'*" &c., he devotes a long paragraph to this subject of his blindness, and the brutality of his opponent in upbraiding him with it. Now, Alexander Morus was a Scotchman on the side of his father, a Presbyterian minister, who had emigrated to France in the reign of James the First; and I have discovered, in a letter from a Scotchman written six years before Milton's own death, a curious passing allusion to this old controversy. John Hay, second Earl of Tweeddale, who, from 1667 to 1669, had the chief management of public affairs in Scotland, in a letter to Lord Lauderdale, Secretary of State for Scotland at the court of Charles the Second, writes thus, on the 28th of March, 1668:—"I have read over the waspish paper of S^r George Donnings penning; it is soe flouting and urbesoe, I pittye your reccaeving soe much trouble from a chittell coke [shuttlecock], for you ar littel better bucceld than Mons: More was with Blind Milton." There is also an holograph Latin letter from Morus to Lauderdale in the same collection, dated Paris, January 1, 1661.

By the way, I came across yesterday an evident quotation from Shakespeare in one of Lauderdale's own letters to Sir Robert Moray, where, speaking of his rank and cares of office as Lord High Commissioner to Scotland, he says, "Oh, I am weary of this grinning honour." EDWARD SCOTT.

NOTES FROM LISBON.

Lisbon, May 4th, 1878.

MR. J. J. AUBERTIN, who has just published his translation of Camoens, has been received in

a special audience by the King Dom Luiz I., being introduced by the English minister, Mr. Morier. Mr. Aubertin presented to His Majesty, to whom the translation is dedicated by permission, a copy of the book bound in morocco. The King gave to Mr. Aubertin during the interview a copy of his translation of 'Hamlet,' with his autograph on the fly-leaf, and during the interview read many extracts from the tragedy in Portuguese. The King mentioned he had completed versions of 'Richard the Third' and 'Othello,' and is engaged translating 'The Merchant of Venice,' upon which, by a strange fatality, Senhor Bulhão Pato, the well-known poet, is also working. The Portuguese journals speak well of the translation of Mr. Aubertin, who has just received the order of S. Thiago, of literary merit, as a recognition of his labours, and no doubt he will also be admitted a member of the Academy. Mr. Aubertin had today an interview with His Majesty D. Fernando.

There is an Irish poet whose remains rest in Lisbon, but whose name is now almost as forgotten as his tomb. Jeremiah Joseph Callanan, who died at the early age of thirty-five, was buried here in 1829. He is known, when remembered at all, by his short poems, among others 'The Convict of Clonmel,' 'The White Cockade,' 'The Virgin Mary's Rock,' and particularly by his beautiful lines on 'Gougane Barra,' that lonely and limpid mountain lake situated at the west end of County Cork, the parent of the river Lea,—

There is a green island in lone Gougane Barra,
Where Allua of songs rushes forth as an arrow.

Callanan was a student of Maynooth, and afterwards of Trinity, and was for several years a constant contributor to *Blackwood's Magazine*. Had he lived longer, and possessed the perseverance and habits of work requisite for the composition of an important poem, he might have taken very high ground, for good critics consider that the poems he has left display talent of the highest order. Early in 1829 Callanan came to Lisbon as tutor in the family of Mr. Hickie, an Irish merchant of eminence, probably to try the effects of a southern climate in arresting the symptoms of consumption which had already set in. But he was too far gone, and after a few months his health altogether gave way. As he passionately wished to see Ireland again, he embarked for Cork, but growing rapidly worse the captain refused to take him. He returned on shore, and was placed in a private room in the hospital of San José, where every care was bestowed upon him, but he died in a few days. I believe he was buried, as was customary then, within the precincts of the ruined Church of San José, an edifice attached to the hospital, and partly destroyed by the great earthquake, but whose striking and beautiful façade, still standing, arrests the attention of the visitor to the stately college of the Jesuits, converted by the unsparing hand of Pombal into an asylum for the sick. There is, however, no trace of the grave to be found now, for the place has not been used as a cemetery since the promulgation, many years ago, of the law prohibiting intramural interments. The poet expressed a strong desire to be buried in county Cork,—

Where calm Avon-Buce seeks the kisses of ocean,
but he found a nameless grave in Lisbon—another
of the many instances of the vanity of human
wishes.

PROF. DE GUBERNATIS'S LECTURES AT OXFORD.

IN spite of the election, the unfavourable weather, and the lectures being given in Italian, Prof. de Gubernatis's three discourses on Monday, Tuesday, and Wednesday last were well attended by persons who went for the subject itself, and not from mere curiosity, as is often the case on such occasions. We were promised lectures on Manzoni, Nicolini, and Balbo; the learned Professor, however, in his opening remarks said, with much reason, that it was impossible to give in the course of an hour any complete idea of writers like those three, and that he thought he should do better to devote all three lectures to Man-

zoni only. On the first day the biography of Manzoni was carried on to his sixteenth year, when he made his first attempt as a poet. Details were given about his education by Frate Soave in an ecclesiastical college, and his first acquaintance with Parini, Monti, and Ricci. The audience had the pleasure of hearing some unpublished poems of Manzoni's earliest period, which Prof. de Gubernatis has been fortunate enough to procure for himself. The subject of the second lecture was Manzoni's first love, illustrated by some of his erotic poems, his *versi sciolti*, i. e., without rhyme, made upon the death of Carlo Imbonati, and especially the poem 'Urania.' Most painful was the impression produced by the description which Prof. de Gubernatis gave of Manzoni's being the slave of his confessor, the Canon Tosi, who, it appears, locked him in for several hours a day, in order to make him compose hymns. It was, indeed, hard work for Manzoni, for he scarcely succeeded in producing the twelve hymns ordered by Tosi in the course of several years. The third day's lecture comprised the period of Manzoni's maturity. Prof. de Gubernatis read an unpublished letter addressed by Manzoni to the priest Gaetano, in which he speaks of the conception of the dramatic idea of 'Il Conte di Carmagnola.' Most interesting was the account which the lecturer gave of the Austrian censorship at Milan, when the poem, 'Il Cinque Maggio,' was submitted to it for the *imprimatur*. By Manzoni's sending two different copies to the police-office, one of the officials, devoted to the Italian cause, succeeded in making public the fuller one before the censor had time to examine the other. Goethe's translation of it, indeed, was known before the Italian was printed. The lecturer concluded with 'I Promessi Sposi,' the author's *chef d'œuvre*, in which, according to Prof. de Gubernatis, the Inominato represents Manzoni, and the Cardinal Borromeo is no other than his friend and confessor Tosi. Want of space unfortunately does not permit us to do more than mention many interesting points in the lecture, such as the comparison between Goethe and Manzoni, and the natural and simple style which Manzoni first introduced in Italian, points which were fully and eloquently developed by Prof. de Gubernatis. We hope that we shall see these lectures soon in print.

Literary Gossip.

THE author of 'German Home Life' is preparing a pamphlet on Count Moltke, somewhat similar to the *brochure* upon Prince Bismarck and his policy which she published the other day. It is stated that the Chancellor was rather pleased with 'German Home Life' although it provoked general indignation in the Fatherland.

THE articles in the *Fortnightly Review* which are entitled 'The Political Adventures of Lord Beaconsfield' are said to be—but we cannot guarantee the truth of the rumour—from the pen of Prof. Hodgson, of the University of Edinburgh.

THE retirement of Mr. Ouvry from the Presidentship of the Society of Antiquaries has led to a step on the part of a number of the Fellows which cannot be otherwise than gratifying to that gentleman. A committee of between thirty and forty of those who take a special interest in the welfare of the Society, and who desire to show their regard and respect for Mr. Ouvry, has been formed for the purpose of arranging a dinner in his honour at the Albion Tavern, Aldersgate Street, on Friday the 31st inst., when the new President, the Earl of Carnarvon, will take the chair. As the number of Fellows dining must be limited to 120, tickets will be issued according to priority of application, such applications

to be addressed to Edwin Freshfield, Esq., F.S.A., 5, Bank Buildings, or Henry Hill, Esq., F.S.A., 2, Curzon Street, Mayfair, the Honorary Secretaries.

ON Monday next a most interesting collection of so-called Hayley Papers will come on for sale at Messrs. Sotheby's. Among them will be found not less than thirty four inedited letters of the poet Blake, upwards of a hundred letters from Cowper, twelve from Flaxman, as many from Sir Walter Scott, and numerous letters from Romney and Hayley. We must not forget to mention five very remarkable letters from Lady Hamilton. This is the first time these letters have come into the market. The late Mr. John Bruce, when engaged on a new life of the poet Cowper, had access to some of these papers, and considered they contained most valuable materials not previously used.

MESSRS. SIMPKIN, MARSHALL & Co. will publish next week a little volume entitled 'Characteristics of Leigh Hunt.' The author, who writes under the *nom de plume* of 'Lancelot Cross,' had the privilege, in his youthful days, of corresponding with the genial essayist and poet, and still retains his admiration of Hunt's genius and writings.

IN the June number of the *Contemporary Review* Canon Farrar will reply in detail to the various criticisms which have been passed upon his book, 'Eternal Hope,' by the writers who have debated the question of 'Future Punishment' in the *Contemporary* for April and May.

ON the occasion of the Anniversary Meeting of the Royal Asiatic Society, next Monday, the Report of the Council will be read, in which are given a sketch of the lives and literary work of Messrs. H. T. Prinsep, Fox Talbot, Bosanquet, J. C. Marshman, W. S. F. Meyers, G. C. Geldart, Profs. Grassmann and Hoffmann, and some notice of the principal labours of the Oriental societies in India and on the Continent since the last anniversary, in June, 1877. An outline will be also given of the progress of Oriental studies at home and abroad, and of the chief works on these subjects which have been published. More than forty new members have been enrolled in the Society during the last year.

ALSO in the course of next week will be published the book which was promised some time since by Mr. Fawcett on Free Trade and Protection. Besides giving a detailed consideration to the arguments which are ordinarily advanced by American, Continental, and Colonial Protectionists, the book deals with many subjects possessing practical interest at the present time; such, for instance, as Reciprocity, Commercial Treaties, Commercial Depression, and the effect produced on our trade by various forms of protection maintained in other countries, *e.g.*, the bounties given on the export of sugar by the French Government.

MR. J. K. INGRAM, Fellow of Trinity College, Dublin, and Professor of Greek, who will preside over Section F. (Economics and Statistics) at the next meeting of the British Association, in August, at Dublin, will, we are informed, review the state of political economy and the different schools and methods in his address, which is looked forward to with interest in several quarters.

MESSRS. HANSARD'S monthly list of Parliamentary Papers for April contains forty-one Reports and Papers, twenty-one Bills, and nineteen Papers by Command. Among the first of these we may call attention to the Report and Evidence on the Metropolis Management and Building Acts Amendment Bill, and to the Report and Evidence on the Public Health Amendment Bill. The latter document discloses the creditable fact that both the local sanitary authorities and the Local Government Board have down to this time been in error in supposing that powers had been conferred on the former for the purchase of water, otherwise than by an exhaustive series of agreements with all possible claimants of right or interest in the same. In fact, the Act of Parliament has been discovered by the House of Lords Committee to form a perfect obstruction, needing further legislation by way of explanation. Among the Papers by Command will be found a Report on the Improvements in the Navigation of the Danube since 1871, and Reports by Messrs. Buckland, Walpole, and Young on the Herring Fisheries of Scotland, and on the Fisheries of the English Lake District. There is also the thirtieth Report of the Ecclesiastical Commission. The third Report of the Committee appointed to inquire into the Causes of Deterioration of Boilers is accompanied with photographic illustrations.

THE Committee of the Index Society on Tuesday, after settling some points of type and binding, accepted the offer of an Index to Dugdale's 'Warwickshire.' An index was proposed of the names of all Englishmen, Scotchmen, and Irishmen who matriculated at Leyden University. Materials for this are to be found in the official calendar of the university, which has been printed. A similar index of the British undergraduates of Padua would be most desirable if the materials were only as accessible. Reprints were suggested of the rare list of subscribers to the defence of the country against invasion by the Spanish Armada, and of the lists of justices of the peace printed in 1650 and in 1660.

THE Anniversary Festival of the Printers' Corporation will be presided over by the Earl of Rosebery.

SIR F. GOLDSMID has bequeathed 40,000*l.* to University College, Gower Street.

THE first part of the catalogue of periodicals in the Bodleian Library, containing the English periodicals printed for the Curators of the Bodleian Library, will be distributed to the members of Congregation in the course of this week.

PROF. COBET has just brought out a volume of 'Collectanea Critica.' It is an independent work, and not a supplement to his previous publications, the 'Varie Lectiones' and 'Miscellanea Critica in Scriptores Græcos.'

It is proposed to establish a new society, to be called the Record Society, which will have for its objects the printing of original documents relating to Lancashire and Cheshire. The headquarters of the Society will be in Manchester, but so far the prospectuses have only been issued privately. We hope to give more details next week.

A MEETING of the Committee entrusted with the management of the 'Monumenta Germaniæ Historica' has just been held in Berlin, and reports furnished to show the progress of this great undertaking. During

the past year the following works have been issued: the first volume of the division of 'Auctores Antiquissimi,' containing the edition of Salvin, edited by Prof. Halm, and the 'Vita Severini' of Eugippius, edited by Prof. Sauppe; a volume containing Sections VI. to IX. of the 'Scriptores rerum Longobardicarum et Italicarum,' edited by Prof. Waitz and Dr. Holder-Egger, and an octavo edition of the 'Historia Longobardorum' of Paulus. Among other works in course of preparation are a new octavo edition of the four books of the 'Historiæ' of Richerus, which will not be issued until after further collation with the original manuscript; a similar edition of the 'Annales Hildesheimensis,' from the original manuscript at Paris, &c.

THE Commission for the arrangement of the text of Luther's writings has been convened at Coburg, and consists of Prof. Camphausen from Bonn, Deacon Kühn from Dresden, and Prof. Bertheau from Göttingen.

DURING the present summer, Signor Barbèra of Florence will publish a supplementary volume to Le Monnier's edition of Leopardi, entitled 'Appendice dell' Epistolario ed agli Scritti Giovanili di Giacomo Leopardi.' It is stated that the editor, Signor Prospero Viani, is also preparing for publication a most interesting volume of correspondence between the members of the last generation of the Leopardi family, which the Countess Leopardi, widow of the recently deceased Count Carlo, has entrusted to him for that purpose.

THE French have managed to get out two volumes of the Catalogue of the Exhibition. Vol. II.: Section Française—France, Groups II. to VI., Classes 6 to 68, price three francs; and Vol. III.: Section Française—France, Groups VII. to IX., Classes 69 to 90; Algeria and the French Colonies, price three francs. Other French publications of the week are an elaborate book on dress-making, reprinted from *La Mode Illustrée*, 'Traité Pratique de l'Habillement, enseignant la Préparation et l'Exécution de tous les Patrons concernant la Toilette des Dames et des Enfants, avec Plans, Gravures et Planches,' by Klemm,—it fills two volumes, one of text and the other of plates; 'Mandements et Actes Divers de Charles V. (1364-1380), Recueillis dans les Collections de la Bibliothèque Nationale, publiés et analysés,' by M. Léopold Delisle, and issued as part of the 'Collection de Documents Inédits sur l'Histoire de France,' in 1874, but not offered for sale till now; a reprint of the 1652 edition of the 'Histoire de Magdeleine Barent, Religieuse du Monastère de Saint-Louis de Louviers,' one of the many publications connected with the "Possédées de Louviers": more than thirty appeared between 1643 and 1660; a new work by M. Henry Havard, the author of 'The Dead Cities of the Zuyder Zee'; 'Le Cœur du Pays, Voyage dans la Hollande Méridionale, la Zélande, et le Brabant'; and a pamphlet provoked by the centenary of Voltaire, 'Voltaire,' by Stoffels de Varsberg.

MESSRS. DIDIER & Co. will publish, in commemoration of Voltaire, a separate edition of M. G. Denoissterres' 'Iconographie Voltairienne.' The work, illustrated, will be published in four parts, and form a volume from 100 to 180 pages in quarto. The printers'

strike prevented the publication from coming out in time, but the publishers hope now to produce it very shortly.

M. MONOD writes to the *Revue Critique* in Paris that he has found amongst other documents in the Library of Berne the letter containing a report on the execution of Maria Stuart, published textually in the fourth volume of the 'Relations Politiques de la France et de l'Espagne avec l'Ecosse au XVI^e Siècle.' The Berne document is addressed to "Monsieur d'Averley, restant de présent à Strasbourg." This name is completely unknown. M. R. Reuss, of the Town Library at Strasbourg, however, found in a document a George d'Averley, as ambassador of Henry of Navarre to the magistrates of Strasbourg from the 1st of July to the 10th of August, 1587, to whom, M. Monod thinks, probably the document was addressed by a member of the French Embassy at London.

M. DELISLE, Member of the French Institute, Director of the National Library in Paris, read in the Academy of Inscriptions a notice on a MS. of the Bible at the Cathedral of Le Puy, written, according to a preface and a colophon of the MS., under the direction of Theodulphus, Bishop of Orleans, from 788 to 821. It is, according to M. Delisle, a magnificent monument of caligraphy of the time of Charlemagne. A similar MS., written by the same hand, is to be found in the National Library of Paris. This, according to an inscription, belonged as late as the eleventh century to the Cathedral of Orleans. M. Delisle concludes from this fact that this MS. is the copy which Theodulphus had kept for his own use at Orleans. There is a third incomplete MS. of the same work in the National Library at Paris of the ninth century. Those three MSS., M. Delisle says, contain a recension of the Bible made by Theodulphus, independently of that nearly contemporary one made by Alcuinus. The Le Puy MS., we understand, is to be seen now at the Exhibition in Paris.

THE first volumes of the series of the sacred texts published by the Clarendon Press, under the direction of Prof. Max Müller, will contain besides the Shu-King, already mentioned in our columns, a translation of the Apastamba, aphorisms on the sacred laws of the Hindus, by Prof. Bühler, and Upanishads, by Prof. Max Müller.

THE fourth volume of the 'Mémoires de la Société de l'Histoire de Paris et de l'Ile-de-France,' which has just been issued, contains, amongst other important essays, one by M. Delisle, containing a description of MSS. in the British Museum, which he examined on his last visit to London. They mostly relate to French history, and, curiously enough, they derive their origin either from the city of Paris or the Abbey of St. Denis. M. Delisle begins with a MS. containing the "Chronique Parisienne du XIII^e Siècle," continues with the copies of the "Grandes Chroniques," and concludes with the works of William of Nangis. M. Charles Jourdain supplies an interesting essay relating to the history of the University of Paris, entitled "La Taxe des Logements dans l'Université de Paris."

MR. SOTHERN has in the press a new work, entitled 'The Early Bird Knows His Own

Father,' which will shortly be published by Messrs. Sampson Low & Co.

The first Italian "Reference Catalogue," 'Catalogo Collettivo della Libreria Italiana, 1878,' will be ready in June. Messrs. Dulau are the agents in England for it.

THE difference between the proposal advocated by the deputation which waited on the Duke of Richmond on Wednesday and the scheme proposed by Owens College, Manchester, is worth explaining. The Owens College asks that the charter should be issued to it in the first instance, and then that such colleges as apply, and can produce adequate guarantees of their efficiency and permanency, shall be incorporated subsequently: the Lord-President of the Council to be the judge in case the University refuses incorporation. Due provision is also made in the Owens College scheme for the representation of the colleges incorporated in the governing body of the University. The deputation of Wednesday, on the other hand, proposed the creation of an entirely new body to be called a University, and which should incorporate Owens College, the Yorkshire College of Science, &c. It is difficult to see the justification of this scheme. If a mere examining machine is wanted the University of London is in existence, and there is no need for a second body of the same kind. The London University can examine the North of England as well as the South, and does that work efficiently now. No doubt Owens College would have been wise had it adhered to its original scheme of a university possessing local unity; but it cannot be denied that in enlarging its proposals to assuage the jealousy of the neighbouring towns it has retained the academic character of its scheme, and that the University of Manchester would be something more than a mere examining board.

It is curious to note that it was only in last October that the Leeds College of Science, which heads the opposition, attempted to be anything more than a Polytechnic school. A couple of classes in literature were opened in the autumn, but a good deal more will have to be done before this college can be considered a satisfactory constituent of a university. Although the majority of the Liverpool Town Council passed a resolution against the University of Manchester, there was a respectable minority on the other side, and Mr. Rathbone and many other persons of note approve of it.

SCIENCE

Star-gazing, Past and Present. By J. Norman Lockyer, F.R.S. (Macmillan & Co.)

THIS volume is founded on a series of lectures delivered at the Royal Institution about eight years ago. It was the author's original intention to publish them immediately, but press of occupation prevented its execution till a friend (Mr. Seabroke, F.R.A.S.) offered to undertake the preparation of the notes for the printer. As may be supposed, the author found that the limitation of the length to which the lectures had necessarily been confined, and the more recent improvements in the instrumental methods described, demanded a good deal of enlargement and alteration in the details of what thus became the book before us. A book of great interest and utility to the astronomical student, we need hardly remark, it is; surveying the various steps made in the instru-

mental aids to star-gazing, which have enabled us to acquire so wonderful an insight into the worlds revolving around us, from the gnomon and astrolabe of the ancients to the spectroscope and photo-heliograph of our own times. The clock and its successive improvements could not be omitted, for it is from the construction of accurate clocks that accurate astronomical observation may be said to have commenced. It would be ungracious here to dwell upon the errors which have escaped the author's eye; but a somewhat hasty perusal has led to the detection of a few, of which the following is a curious instance. In p. 281 we read, "It is, of course, twelve o'clock at Greenwich when the Sun crosses the meridian, and it is also twelve o'clock at all the other places when the Sun crosses their meridian." We rubbed our eyes on reading this, and began to wonder whether the equation of time had vanished in the wake of "the independence and integrity of the Ottoman Empire." We may also remind the author, in reference to the expression "physical astronomy" in the Preface, that that term has been appropriated to the theory of gravitation and its great results, whilst the department of the science of the methods of pursuing which he specially treats is more fitly designated astronomical physics. The volume will be welcome to a large and increasing number of amateur observers, and the fulness and excellence of the illustrations leave nothing to be desired on that score.

GEOGRAPHICAL NOTES.

THE latest intelligence of M. di Brazza's expedition comes from Gaboon, under date of March the 7th. According to reports brought to the factories in the Ogoué by some of the Okanda tribe, the gallant explorer had reached the country of the Niam-Niams, and had been well received by their king; this seems scarcely credible, unless the Niam-Niam territory extends further to the southwest than has hitherto been generally believed to be the case. It is further reported in Gaboon that, owing to the unfavourable representations of M. Marche, the French Government had stopped M. di Brazza's supplies; this confirms the previous accounts of M. Marche having returned to Europe in consequence of differences with his leader; but the cutting off of M. di Brazza's supplies is most unfortunate, as that officer had succeeded in penetrating so much further than any of his predecessors into a totally unknown region, and may now have to return for want of means to continue his discoveries.

An Italian Colonization Society is to be formed for the purpose of founding a colony in Shoa, where a tract of land will be granted to it by King Menelik.

Signor Piaggia, of Lucca, is about to start for the fourth time for Africa, aided by a subscription to which his fellow-citizens, the Italian Geographical Society, and King Humbert have liberally contributed.

The recent number of Cora's *Cosmos* presents its readers with a concise account of Stanley's explorations in Africa.

At the jubilee of the Berlin Geographical Society, Baron Richthofen suggested that the kindred societies throughout Germany should form themselves into a 'Deutsche Gesellschaft für Erdkunde.' We have no doubt that this suggestion, if carried out on the federal principle more congenial to the German mind, will be attended by great advantages. The proposed society will then be able to take its place by the side of the more powerful bodies of England, France, and Russia, and by concentrated action greater things may be done for the furtherance of geographical science than by local bodies whose efforts are necessarily circumscribed by want of funds. Amongst the fourteen honorary members elected on this occasion there are five Englishmen (Sir Rutherford Alcock, Cameron, Forsyth, Shaw, and Captain Nares), two Frenchmen (Grandier and Delesse), two Russo-Germans (Struve and Wild), a Swiss, a Dutchman, an Austrian, a Spaniard,

and a Portuguese. M. Duveyrier, the African traveller, represented the Paris Society. Two medals were founded—a Humboldt medal to be awarded once every five years, and a Ritter medal, to be awarded annually. Col. Przowski, the explorer of Mongolia, is the first medallist of the Society. The two German African Societies have coalesced, and will act in future in concert with the International Committee at Brussels.

The second part of the 'Geographische Blätter,' issued by the Bremen Geographical Society, and edited by Dr. M. Lindeman, contains a valuable paper on the trade of Equatorial West Africa by Dr. Oskar Lenz, an essay on Regiomontanus and Behaim, by A. Ziegler, and a variety of minor paragraphs.

MR. COOPER.

MR. T. T. COOPER, British resident at Bhamo, on the Irrawady, whose assassination by one of his sepoy guards has this week been reported by telegraph, is the well-known traveller whose book, 'Travels by a Pioneer of Commerce,' attained some popularity on its publication seven years ago. He was born at Sunderland on the 13th of April, 1837, and commenced active life at the age of sixteen, when he sailed for Western Australia, spending some three or four years there in various Government employments. Subsequently he proceeded to India, and occupied himself in commercial pursuits at Kurrachee, Madras, Rangoon, and other places. Afterwards settling at Shanghai, his energetic, adventurous temperament led him to undertake that remarkable journey which was recorded in the work above mentioned. Ascending the Yang-tze-Kiang to the limits of navigation, he landed on the Sze-Chuen, or northern bank, and traversed that remote and picturesque province from south to north, subsequently crossing the frontier into Tibet, with the intention of passing through by the trade route to Lhasa and India, and being driven south journeyed, at the peril of his life, through the semi-barbarous border country into Yunnan. On finding his way back to Shanghai he went round to Calcutta, in the hope of being able to open up the desired route by way of Assam. Lord Mayo, then Governor-General, assisted him in his views, but he was unable to force his way through the Mishmi country at the eastern bend of the Brahmaputra. His account of this expedition was published in 1873, under the title of 'The Mishmee Country.' He visited England in 1871, and in March of that year read a paper at an evening meeting of the Geographical Society, 'On the Chinese of Yunnan and its Borders.' In 1872 he was sent out to Burmah, to accompany the Mohammedan princes of Yunnan on their return after their fruitless mission to England. Subsequently he was appointed British Resident at Bhamo, but, his health soon failing, threw up his appointment and returned to England. Whilst here he was employed for some time at the India Office, but early in January, 1877, was despatched on public service again to India, and some time after re-appointed to the Residency at Bhamo. Details are still wanting of the unfortunate occurrence which terminated his life, but thus much is known, that the murder had no political character, his assassin being one of his own guard, and a faithful sepoy attendant having fallen a victim at the same time.

THE REV. ROBERT MAIN.

ENGLISH astronomy has sustained a great loss in the death of the Rev. Robert Main, M.A. F.R.S., Director of the Radcliffe Observatory at Oxford, which took place there on the morning of the 9th instant, after a protracted illness. Mr. Main was born in the year 1808, and passed his undergraduate days at Queens' College, Cambridge, graduating as sixth wrangler in the year 1834, and being afterwards elected Fellow of his College. When the present Astronomer-Royal, Mr., now Sir George, Airy, was appointed, in 1835, Mr. Main accepted the office of First Assistant under him, and for twenty-five years took a prominent

part in the manifold scientific operations of the great national establishment at Greenwich. He also carried on several independent investigations and deductions from these, particularly into the proper motions of the fixed stars, the value and utility of which were afterwards recognized by the award of the gold medal of the Royal Astronomical Society, of which Society Mr. Main afterwards occupied the presidential chair for two years.

In the year 1860 Mr. Manuel Johnson, Radcliffe Observer, died, and after a short interval Mr. Main was elected by the Radcliffe trustees to supply his place. From that time till his death he continued actively to preside over the Observatory, and the volumes of Radcliffe Observations have been second only to those of Greenwich in the regularity of their appearance; they comprise observations with the transit-circle formerly used by Mr. Carrington at Red Hill, observations with the fine Oxford heliometer, besides meteorological and other observations—the chief subject of the meridional observations being the re-observation of Groombridge's circumpolar stars, whence much interesting information respecting their proper motions has been derived. Mr. Main was the author of an 'Astronomy,' intended as a text-book for the University, published in 1863, and of a 'Rudimentary Astronomy,' written for Weale's series in 1852. He took holy orders in 1836, and published a volume of sermons in 1860. At the time of his decease he was in his seventieth year.

SOCIETIES.

ROYAL.—May 9.—Sir J. Hooker, President, in the chair.—The following papers were read: 'On the Action of Sonorous Waves in varying the force of an Electric Current,' by Prof. Hughes, 'Note on the Minute Anatomy of the Thymus,' by Mr. H. Watney, 'On the Classification of Loci,' by Prof. Clifford, 'Description of the Harmonic Analyzer,' by Sir W. Thomson.

GEOGRAPHICAL.—May 13.—Sir R. Alcock, President, in the chair.—The following gentlemen were elected Fellows: Messrs. G. East, A. E. Hippiusley, C. E. Lienhardt, C. Mackenzie, P. H. S. Montgomery, and Dr. S. Wise.—The paper read was 'Geographical Results of Sir T. D. Forsyth's Expedition to Kashgar in 1873-4,' by Capt. H. Trotter.

ASTRONOMICAL.—May 10.—Lord Lindsay, President, in the chair.—Mr. Ranyard read a paper by Mr. Waterston, 'On the Heat of the Stars.'—A number of papers describing observations of the recent Transit of Mercury were read. The Astronomer Royal said that he thought the observations of the bright spot upon the disc and rings around the planet should be received with very great caution, as such observations were made under the most trying conditions with regard to reflections from the surfaces of lenses and from the sides of the eye-tubes. It seemed very improbable that if the spot upon Mercury had an actual existence the rotation period of the planet should be such that the same part of the disc should always be presented to the Earth during the transits when the bright spot has been observed. Mr. Christie, who had observed at Greenwich with several eye-pieces, saw a bright spot and rings round the planet with all of the eye-pieces, but the observations were somewhat hurriedly made in intervals between the clouds. Captain Tupman, who also observed at Greenwich, saw no trace of a bright spot upon the disc or rings around the planet. Mr. Dunkin, who was also at Greenwich, saw a bright spot at the centre of the disc, and, when the definition was at the best, saw a bright ring round the limb of the planet. Mr. Proctor, who observed with a silver on glass reflecting telescope, saw a bright spot at the centre of the disc, and occasionally saw a bright ring round the planet; his daughter, to whom he had not mentioned the bright spot at the centre of the disc, saw it immediately upon looking into the telescope. M. de Boe, observing near Antwerp,

saw a spot of light upon the disc, by no means central, but rather nearer to the limb than to the centre. Mr. Ranyard, observing at Dunecht, saw no spot on the disc, and no rings round the planet. Before external contact he swept the slit of a spectroscope slowly across the path in which the planet was approaching the sun's limb, but saw no trace of the planet in the field of the spectroscope until, after external contact, the viewing telescope, with the spectroscope, was directed to the part of the spectrum below C. When the planet was about two-thirds upon the Sun's disc, Mr. Ranyard observed it carefully with Lord Lindsay's fifteen-inch refractor, stopped down to ten inches, but no trace of a ring of light round the part of the limb of the planet outside the Sun's disc, or any indication of the limb, could be detected. Lord Lindsay observed external contact with a large prism in front of the object-glass of a six-inch refractor and a direct-vision prism behind the slit, so as to give a coloured image of the Sun's limb in the manner devised by Secchi. The limb of the planet was seen encroaching upon the C line of the chromosphere 13 s. before external contact with the photosphere, as observed with the same instrument.—Mr. Rutherford, of New York, exhibited two photographs of parts of the Sun's disc taken in 1871, which showed structure similar to the structure upon the photographs which have recently been taken by M. Janssen. Mr. Rutherford also exhibited a large photograph of the solar spectrum some ten feet in length. The photograph had been taken in several sections by means of a diffraction grating with upwards of 17,000 lines to the inch.

GEOLOGICAL.—May 8.—H. C. Sorby, Esq., President, in the chair.—Dr. C. P. Sheibner was elected a Fellow.—The following communications were read: 'On the Glacial Phenomena of the Long Island, or Outer Hebrides,' Second Paper, by Dr. J. Geikie, 'Cataclysmic Theories of Geological Climate,' by Dr. J. Croll, and 'On the Distribution of Ice during the Glacial Period,' by Mr. T. F. Jamieson.

SOCIETY OF ANTIQUARIES.—May 9.—The Earl of Carnarvon, President, in the chair.—On this the first evening on which Lord Carnarvon took his seat as President, he assured the meeting that he was sensible of the honour which had been conferred upon him, and that he would endeavour to maintain unimpaired the great traditions of this venerable Society, and to promote, as far as lay in his power, those studies of history and antiquity for which it had been incorporated.—Mr. E. W. Brabrook exhibited, by permission of Mr. Chadwick, the matrix of a small brass seal found near Barnstable, bearing for device a hand holding a hanap, with a fleur-de-lis in the corner. The inscription appeared to run as follows: 'Mal eyt Ki a Botilier D'ceyt,' which Mr. Brabrook interpreted as meaning, 'Evil have who did Botelier deceive.'—Mr. J. Parker, Local Secretary for Oxon, exhibited a bronze pricket candlestick (the bowl wanting), found at Hughenden, Bucks, and a steelyard weight, bearing the lion and double-headed eagle, found at Blewbury in Berkshire. Similar weights are described and figured in *Archæologia*, vol. xxv. p. 559, and in the *Journal of the Archaeological Institute*, ii. p. 203; viii. p. 426. Why these weights bear the arms of Richard, King of the Romans, has never been satisfactorily explained.—Mr. A. Nesbitt exhibited drawings of a chalice and of a glass vase from the Treasury of St. Mark's, Venice, accompanied with remarks on the history of enamelling, of which both these objects were beautiful and interesting specimens. The chalice bore at the base in large characters an inscription in blue enamel, the name of one of the emperors called Romanus. There were four emperors of that name, and, as the inscription adopts the style of ΔΕΣΙΟΘΗΣ, Mr. E. Freshfield gave it as his opinion that the last of the four was intended (A.D. 1068-1071), as it is only on his coins that the title of Basileus makes room for that of Despotes. The glass vessel also has an inscription

on it, but this has not yet been deciphered. Indeed it may turn out to be merely a group of meaningless Cufic characters. In connexion with the last-named object, Mr. Nesbitt made some remarks on the history of early glass, and especially of enamel on glass—specimens of which are extremely rare. Some such specimens he exhibited in illustration of his paper.—Mr. C. K. Watson read a paper 'On the Origin of the word Celt, as the name of an implement.' After stating, in Mr. Evans's words ('Stone Implements,' chap. iii.), the most accredited account of the word, viz., that it was derived from a Latin word, *celtis*, meaning a chisel, which was an ἀραξ λεγόμενον in the Vulgate translation of Job xix. 25, Mr. Watson went on to state that in the month of October, 1876, he was requested by Mr. Bensley to give him some information about a Latin Bible in manuscript in the possession of the Society (No. 80). While turning over its pages, his eye happened to fall on the passage in Job with which our own burial service makes us all familiar, and immediately above the word "redemptor" he was astonished to find not our old friend *celte*, with which we were all familiar, but *certè*. He was not able at the time to pursue the inquiry further than to assure himself that inquiry was worth making, but he had since to some extent investigated the subject, and the result was contained in the notes he laid before the Society this evening. It appeared then on examination that all the old manuscripts had *certè*—only the later and inferior manuscripts *celte*. It further appeared that the Hebrew word, of which *celte* (in the generally received reading) was the alleged equivalent, might be rendered either "for ever" or "for a testimony," according to the vowels used, and that while the former was adopted in our English version, both of them, *עַלְדָּא* and *עַלְדָּא*, were to be found in the manuscripts of the Septuagint. They were also found ("in perpetuum" and "in testimonium") in Jerome's second recension of the Latin Bible, of which the only extant remains are the Psalter and the Book of Job. In the Vulgate, however, as it stands, it is most important to observe that for this Hebrew word *laad* or *leed* there is no equivalent whatever. If we read *certè*, we may not be adopting the best possible translation of the Hebrew, but Lucas Brugensis and the Benedictine editor of Gregory the Great have both of them thought it was an adequate rendering of the Hebrew—Job's words being *certified* on the rock would be a sure and lasting testimony. At any rate Mr. Knight Watson observed that it was sufficient for his purpose to show that the Hebrew text contained no word of which *celte* could be any rendering at all. He therefore contended that the reading of the Vulgate was simply a misprint for *certè*, and that to this misprint, and to this alone, the word *celtis*, which uncritical grammarians and glossarists had derived from *celts*, was indebted for its existence. He endeavoured to establish his point by references to Jerome's editor, Vallarsi, to Lucas Brugensis, Titelman, Calmet, and others. He also stated the results of researches among the MSS. in the British Museum. In order to account for the word having obtained such general currency he observed that it was found in the Sections of the Roman Officium Defunctorum, and would thus become like a household word. He did not for a moment suppose that the word would be expelled from general use as the impostor and intruder that it is. *Beati possidentes*. But he thought it would not be altogether inappropriate to remind a Society of Antiquaries that when they talked of bronze celts, they were using a word which was the creation of blundering scribes and printers, a word of an impossible etymology and without any *raison d'être*. Mr. Knight Watson ended by giving other examples of words which owed their existence to similar blunders.—Some discussion ensued in which the President, Dr. W. Smith, Messrs. J. Evans, E. Freshfield, and H. S. Milman took part.—Mr. J. Evans expressed some hesitation at accepting Mr. Watson's views.

ZOOLOGICAL—May 7.—F. D. Godman, Esq., in the chair.—The Secretary read a Report on the difference made to the Menagerie during April.—Papers and letters were read: by Mr. T. J. Parker, on the stridulating organ of *Palaemon vulgaris*,—from Dr. F. B. White, 'Contributions to a Knowledge of the Hemipterous Fauna of St. Helena, and speculations on its Origin,'—by Mr. P. L. Selater, on *Fuligula Natica*, a species of duck from Western Peru,—by Mr. A. G. Butler, on a small collection of Lepidoptera made at Kingston, Jamaica, by M. J. J. Bowry,—by Mr. E. A. Smith, on three new Land Shells from Jamaica and Borneo,—and from Mr. D. G. Elliot, on the Fruit Pigeons of the genus *Phapitreron*. Mr. Elliot recognized seventy-one species of this genus.

SOCIETY OF ARTS—May 9.—J. C. Stevenson, Esq., in the chair.—A paper 'On Recent Improvements in Alkali Manufacture,' was read before the Chemical Section, by Mr. J. Maclear.

May 14.—Admiral Sir E. Ommanney in the chair.—A paper 'On the Niger, Past, Present, and Future,' was read before the African Section, by Mr. E. Hutchinson.

May 15.—Lieut. Col. Sir E. du Cane in the chair.—Six Candidates were proposed for election.—A paper 'On Dietaries in their Physiological, Practical and Economic Aspects' was read by Dr. Gorer.

MATHEMATICAL—May 9.—Lord Rayleigh, President, in the chair.—Messrs. W. M. Hicks and T. R. Terry were elected Members, and Prof. Minchin was admitted into the Society. Messrs. Brioschi, Darboux, Gordan, Sophus Lie, and Mannheim were elected Honorary Foreign Members.—Prof. Henrici communicated a paper by Dr. Klein, of Munich, 'Ueber die Transformation der Elliptischen Functionen,'—Prof. Cayley spoke on the Theory of Groups,—Prof. Kennedy read his 'Notes on the Solution of Statical Problems connected with Linkworks and other Plane Mechanisms,'—Mr. Glaisher communicated a Generalized Form of certain Series,—and Mr. Kempe read a paper, 'On Conjugate Four-piece Linkages.'

HISTORICAL—May 9.—Dr. B. W. Richardson in the chair.—Twenty-one members were added to the roll.—Prebendary Irons, D.D., read a paper 'On the Transition from Heathen to Christian Civilization, from the Times of the Antonines to the Fall of the Western Empire,' which led to an animated discussion.—Mr. C. Walford read a paper 'On Early Bills of Mortality,' which also elicited a lengthened discussion.—It was agreed that, consequent on the increased attendance, the Society should hereafter hold its monthly meetings in the large rooms of Dr. Williams's Library, Grafton Street East, which had been granted by the Trustees for this purpose.

NEW SHAKESPEARE—May 10.—F. D. Matthew, Esq., in the chair.—Mr. T. A. Spalding read a paper 'On Elizabethan Demonology.' It was divided into three sections. The first dealt with the general laws that appear to have operated in creating and modifying the belief in the existence of good and evil spirits. In the second section the actual belief of Shakespeare's contemporaries was discussed under three heads,—(1) the classification, (2) appearance, and (3) powers of the evil spirits. Under the first head the reader took occasion to point out the relation of 'King Lear' to Dr. Harnet's 'Declaration of Egregious Popish Impostures.' Under the third head the capacity to assume various forms, human, animal, or divine, was discussed, with special reference to the transitional belief of the Reformation period on the subject of ghosts; the Conservatives believing in the return of disembodied spirits, the Reformers attributing such appearances to the machinations of the Evil One; and the manner in which the transition is reflected in 'Hamlet.' The second power was that of possession; and the various methods of exorcism were also described. The power of causing bodily diseases and the Incubus-

theory were also alluded to. The reader opened the third section by pointing out that the only difference between fairies and devils was the difference in degree of the evil they wrought. When a nation, as in the pre-Reformation times, has unity of creed, and its attention is directed to agricultural and domestic matters chiefly, its spirits take their tone from this, become fairies, mischievous in homestead and field. When, however, the ancient creed gets exploded, and men have to encounter for themselves theological doctrines, the belief is in spirits who are scheming destruction of body and soul. But the change first occurs in the towns; the old belief hangs on much longer in country places. Hence at both ends of Shakespeare's work, when he was most influenced by country life, we find fairy plays—the 'Dream' and the 'Tempest'; and in the middle, whilst his life was affected by town thought, we get the great tragedies in which devil-agency is so predominant. But the 'Tempest' is not a mere return to the 'Dream.' Shakespeare's works seem to bear the impress of a mental struggle that most men have to undergo. The starting point for this is the first stage—of hereditary belief, where a man accepts unhesitatingly what he is taught,—the 'Dream.' The second stage, when doubts arise as to the truth of the customary belief—the period of scepticism, is illustrated by the great tragedies, the leading feeling of which is that an overruling evil fate sweeps good and bad equally to destruction, that man is the toy of malignant beings. The third period, the period of intellectual belief, is illustrated by the 'Tempest,' where Shakespeare, Prospero-like, teaches that man, by nobleness of word and work, by self-mastery, may master this evil; that his great duty is to fight out the cause of truth and right in the present, to leave peering into the sleep that surrounds this little life, and make the world happier and better than he found it.

PHYSICAL—May 11.—Prof. W. G. Adams, President, in the chair.—The Rev. P. Magnus was elected a Member.—Mr. J. Norman Lockyer read a paper 'On some recent Researches in Solar Chemistry.'—Sir W. Thomson described and exhibited the apparatus he has employed in recent researches on the influence of stress on magnetization.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Asiatic, 8.—Anniversary.
— Society of Engineers, 7½.—Modern Roadway Construction, Mr. H. S. Copland.
— Victoria Institute, 8.—'Physical Geography,' Mr. J. T. Harrison.
— Institute of British Architects, 8.—'Syria, the Cradle of Painted Architecture,' Mr. J. Whitehead.
— Society of Arts, 8.—Researches on the Changes, and their Results in Relation to the Preservation of Animal Substances, Lecture V., Dr. B. W. Richardson (Lancaster Lecture).
— United Service Institution, 8.—'Military Railways,' Mr. J. L. Haddon.
TUES. Horticultural, 11.—Fruit and Floral Committee. 1.—Scientific Committee. 2.—Election of Fellows.
— Royal Institution, 8.—'Some Points in Vegetable Morphology,' Mr. W. T. Thwaites Dyer.
— Statistical, 7½.—'Progress of the Foreign Trade of the United Kingdom since 1856, with special Reference to the Effects produced upon it by the Protectionist Tariffs of other Countries,' Mr. W. Newman.
— Civil Engineers, 8.—'Design generally of Iron Bridges of very Large Span for Railway Traffic,' Mr. T. G. Clarke.
— Zoological, 8.—'New Genus of Snakes, in the Family of Calamariidae, from Southern India,' Lieut. Col. R. H. Reddome.
— 'Collection of Birds made during the Voyage of H.M.S. Challenger, No. 2. Birds of the Atlantic Islands and Kerguelen's Land, and Miscellaneous Collections,' Mr. P. L. Selater.
— 'New and Little-known Mantidae,' Mr. J. W. Mason.
WED. Literature, 8.—'Turkish Race as a Nationality,' Mr. J. W. Redhouse.
— 'The Present Greek Race,' Sir R. Colquhoun.
— Society of Arts, 8.—'Controlling and Correcting Clocks by Electricity,' Mr. F. J. Ritchie.
— Geological, 8.—'Serpentine and Associated Rocks of the Ayrshire Coast,' Prof. T. G. Bonney.
— 'Metamorphic and Succeeding Rocks in the Neighbourhood of Loch Maree, Ross-shire,' Dr. H. Hicks.
— 'Microscopical Study of some Hicronian Clay-Slates,' Dr. A. Wichmann.
— 'Fossils, an Eocene Siltstone occurring in Portugal,' Dr. C. P. Selater.
— 'Triassic Rocks of Normandy and their Environments,' Mr. W. A. E. Usher.
THURS. Royal Institution, 8.—'Colour,' Lord Rayleigh.
— Telegraph Engineers, 8.—'Connection between Sound and Electricity,' Mr. W. H. Preece.
— Society of Arts, 8.—'Position of Chemistry in a System of Technical Education, as Illustrated by some of its Applications,' Mr. J. M. Thomson.
— Royal, 8.
— Antiquaries, 8½.—'Hoard of Gold Nobles Illustrating the Device and Legend adopted by King Edward the Third,' Rev. J. Baron.
FRI. United Service Institution, 8.—'Lessons to be Derived from the American Navy in the War,' Rear-Admiral R. V. Hamilton.
— Linnean, 8.—Anniversary; President's Address.
— Architectural Association, 7½.—Paper by Mr. A. Payne.
— Quaker Microscopical, 8.—'Structure of the Eyes of Insects,' Mr. B. T. Lowe.
— Royal Institution, 8.—'Geology of Gibraltar and the Opposite Coast of Africa,' Prof. Ramsay.
SAT. Royal Institution, 3.—'Richard Steele,' Prof. H. Morley.
— Physical, 3.
— Botanic, 3½.—General Meeting.

Science Gossip.

M. ÉMILE DE LAVELEYE's Report on Belgian Agriculture for the International Congress on Agriculture, which opens on the 10th of June, fills 700 large pages of print, and contains special reports on each of the different regions of Belgium, illustrated by an excellent agricultural map, and equipped with complete statistics. The Report will be published by authority of the Belgian Government, and has been prepared by M. de Laveleye at the request of all the Belgian agricultural societies.

M. C. SAINTE-CLAIRE DEVILLE has just issued his lectures on the services to science of Elie de Beaumont, under the title of 'Coup d'Œil Historique sur la Géologie et sur les Travaux d'Elie de Beaumont.'

The first Lyell Medal and the whole of the fund collected for the Morris Testimonial was awarded last week, at Cambridge, to Prof. Morris, who for so many years filled the Geological Chair at University College, and whose Catalogue of British Fossils is so well known.

A LARGE number of Austrian antiquaries have founded at Gratz an Anthropological Society. Attention will be devoted, principally, to the pre-historical condition of Styria.

The death of Prof. Wolfers, the Berlin astronomer, is announced.

A THIRD edition of Dr. Prosser James's 'Sore Throat' will be ready next week, and will be illustrated with plates, coloured by hand.

THE Society of Arts awarded their Silver Medal and Col. Croll's prize of 10*l.* to the Messrs. Letcher Brothers of St. Day, Cornwall, for their set of blowpipe apparatus. These young men, who were students of the Miners' Association of Cornwall, have still further improved the arrangement of this apparatus: a small box, weighing about 3½ lbs., now contains everything that a practical miner requires for blowpipe analysis, either at home or abroad.

WE have received the report of the Geological Survey of India for 1877, which shows that a considerable portion of work has been completed during the year.

WE learn from Paris that, under the presidency of the well-known mineralogist, M. Desclouzeaux, a "Société de Minéralogie" has been formed, and will hold its meetings monthly at the Sorbonne.

M. BERTHOLET presented to the Académie des Sciences, at a recent Séance, a note from M. d'Arsonval, showing that the telephone might be used as a galvanoscope, and that it formed one of the most delicate of those instruments known. Following Dubois-Reymond, he expressed his opinion that the telephone would furnish results in the study of animal electricity, which could not be obtained by any other instrument.

WE have received the second part of the first volume of *Transactions of the Shropshire Archaeological and Natural History Society*, being the issue for March, 1878. This part is devoted to papers of local historical, and archaeological interest; we may especially notice one of considerable research on 'Ludlow Castle.'

OUR Naples correspondent writes:—"The state of Vesuvius has lately created much anxiety amongst the immediate neighbours, and hopes amongst foreign visitors. All have been on the look-out for a great eruption, and have so tormented Prof. Palmieri with telegrams asking for information that he has at length issued a bill of health of the mountain. The new month, he says, which opened at the bottom of the crater in 1872, began to show menacing signs on the 18th of December, 1875, since which time it has been more or less active. On the 2nd inst., however, it gave indications of yet greater activity. The fire cannot be seen from Naples, as it is at the bottom of the crater, and only its reflection is visible on the smoke which rises from it. This reflection, it is obvious, is greater when the bellows of Vulcan

blow up a stronger flame. From the very commencement of the eruptive period the Director of the Observatory announced that it would last a long time, with phases which it would be impossible to foretell long before they presented themselves. The smoke, which abounds in acids mingled with rain-water, is extremely injurious to vegetation, particularly in the direction of Ottaviano, where the vintage has been destroyed for nearly two years. The seismic apparatus of Vesuvius shows a degree of activity proportioned to the present movement of the mountain and does not threaten any immediate grand eruption. So long, indeed, as the eruption continues to be central, a long time must elapse before the lava will roll down the sides of the cone, as the cavity of the crater is far from being full. Should, however, the cone be opened laterally by some extraordinary eruptive force, then the lava will pour out in a deluge. This phenomenon cannot, of course, be predicted by any of the instruments of the Observatory long before it takes place."

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 53, Pall Mall.

SOCIETY OF BRITISH ARTISTS, 5, Conduit Street, Regent Street.—THE FIFTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. THOS. ROBERTS, Sec.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine a.m. until Six p.m.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS, AND DECEASED BRITISH ARTISTS, including the Norwich School, and 200 PORTRAITS.—Daily, from Nine a.m. till Six p.m. Admission, 1s.

DORR'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PHYLACTERY,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 3½ by 2½ feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORR GALLERY, 20, New Bond Street. Daily, Ten to Six.—1s.

THE INTERNATIONAL EXHIBITION.

(Second Notice.)

It is undertaking to give some account of the water-colour painting in the British section of the Exhibition, the critic has one of those entirely pleasant tasks which so rarely fall to his lot. We may say in starting that this collection is, in the opinion of foreigners best qualified to judge, the artistic success of the Exhibition. Nothing so complete and harmonious will be found elsewhere. English water-colour seems to be the only modern Art having a clear and direct aim, which it attains with a mastery, command of materials, and that serene assurance of success to be found only in the schools of a past age. Here there is nothing hysterical or conventional, no straining after theatrical effect or self-conscious simplicity. At the same time, there is no want of diversity and originality. We have every class of subject, expressing all aspects of human character and emotions, as well as the multifarious appearances of nature; yet over all there reigns the unity of style, the affinity of relationship, which characterizes every school having genuine native vitality.

The water-colour show of this year holds the same relation to that of previous years which we had remarked of the oil paintings, except that in this case the comparative weakness of 1867 was rather the result of the fewness of the pictures than any falling away in their quality. Our contribution to the Exhibition of 1855 was a revelation to foreigners. They had heard of the dexterity, delicacy, and brilliance displayed in English *aquarelle*, but were not prepared for the striking originality and power which were stamped on the works of Cox, W. Hunt, Copley Fielding, Cattermole, Tayler, Duncan, and John Lewis; the drawings of the latter, among which was his great 'Harem of a Bey,' especially evoked their enthusiasm and applause. Though there is nothing this year to rival that drawing in its especial line, yet in other qualities, more particularly in work of an imaginative character, we have to record a decided advance.

In our commendation of the gathering we wish we could include that of its display—not that fault can be found with those who have arranged it, for, with the amount of space at their disposal, it would be impossible properly to show half the drawings; as it is, the room is blocked up with a couple of screens. Considering the plenitude of wall lavished in some sections of the building on the most contemptible daubs, set out with all the luxury of enormous frames, with ample space between them, this, intrinsically the most valuable contribution to the Exhibition, has certainly been treated with great injustice. We even think the gentlemen to whose charge it was entrusted would have been justified in withdrawing the entire collection, if they could not obtain an additional room.

We need do little more than give the titles of some of the works which are the most easily seen. As far as we remember all have been exhibited during the last ten years, they are old and familiar friends of our readers, and only need the mention of their titles to call them to remembrance. Walker occupies one side of a screen with ten of his most delightful drawings; there are two or three of his small compositions like 'The Three Fates,' others of the class of the 'Violet Field' and the 'Farm Garden,' the 'Fishmonger's Shop,' worthy to rank with Ostade, and the most lovely and exquisite 'Village,' which, with all other high qualities, has a sentiment and refinement of colour perhaps never reached even by the greatest of the Dutch *genre* painters. On the opposite screen are some works by John Lewis, of his later period. The 'Street at Cairo' may be considered the most successful, it is remarkable for great depth of colouring; but this seems to have been attained by the use of a dangerous material, as we notice in the 'Lilium Auratum' indications of blistering and peeling off of the paint. With Lewis's drawings are placed Pinwell's 'St. James's Park' and 'Pied Piper'; the former, thin in sentiment, attains its effect with more legitimate painting than the latter, with its reckless use of evanescent colours on a plaster ground of white; of the sprightliness and weird grace of the design there is no question. His 'Great Lady' in the centre of one end of the room is altogether his strongest work. Topham's 'Venetian Water-Carriers' and 'Eve of the Festa' are fair specimens of his facile, animated style.

Coming to the productions of living painters, and regretting to find nothing from the studio of the distinguished Director of the National Gallery, we find the place of honour worthily filled by Sir John Gilbert's three drawings, 'Othello, Desdemona, and Brabantio before the Doge and Senate,' 'The Guide,' and 'Joan of Arc at the Coronation of Charles the Seventh.' They have the richness of colour and composition, the rendering of texture, the sentiment for landscape and dramatic action, all painted with a frankness of brushwork and knowledge of the material which show the consummate master.

Mr. Burne-Jones has but two drawings, 'Love among the Ruins' and 'Love as Wisdom.' Why did not he, or perhaps we should say the owner, give the school the additional renown it would have acquired by the exhibition of the 'Days of Creation'? However, probably after that work, the larger of the two drawings here is among Mr. Jones's noblest inspirations. Panegyric of this matchless work is unnecessary for its admirers. It has sunk deeply into their hearts. We are glad to see again the smaller drawing, with its quaint, earnest sentiment, its strong, pure colouring, and its charming background, a little city on a hill and a glimpse of *naïf* landscape.

Mr. Duncan's single contribution, 'A Brig on the Dunbar Rocks,' occupies the centre of one end of the room. It has all the impressive effect and power of wave drawing we are accustomed to find in his work. Mr. A. Fripp is represented by three drawings, 'Dinner Time at the Purbeck Quarries,' 'Wortleberry Gatherers,' and 'The Quarry Path.' Mr. Fripp always revels in light, but he has never surpassed in sentiment the more subdued effect of the last-mentioned

work, with its breadth of shade in the foreground and misty light of the distance. A very graceful figure is the boy sauntering down the valley, his extended arms resting on his crook,—the scampering dog and sheep give just the quantity of movement requisite. Mr. Hine, who also represents our south country scenery in its most poetical aspects, has his 'Corfe Castle,' 'Folkington Hill,' and 'Moonlight, Shoreham,' of which we are at a loss to say which is the most lovely. Mr. F. Tayler's three drawings have all the same movement, sparkle, and gaiety that characterized his contributions to the Exhibition of more than a quarter of a century past, a period before Mr. A. W. Hunt was known as an exhibitor; here he appears with two admirably selected examples, his 'Ullswater' and 'Loch Coruisk,' the former perfectly palpitating with an effect of blinding light, the latter as remarkable for its solemn grandeur of effect. Mr. E. A. Goodall's two contributions are both Eastern subjects, the 'Silk and Calico Bazaar' and 'Near the Pyramids of Sakhara,' in which the effect of heat is potently felt. An architectural subject, showing careful drawing combined with breadth of effect, is Mr. S. Read's 'Notre Dame de Brou-Bourg.' Mr. F. Walton's 'Pool Bay, Bournemouth,' is also distinguished by great breadth of treatment, refined drawing, and exquisite purity of colour. These also are qualities in which Mr. Boyce excels, combining *naïveté* of motive with scrupulous accuracy of drawing; his subjects, too, selected from the more homely specimens of the architecture of a past age, themselves slowly passing from us, will, in the future, give an additional value to work which in itself is genuine and artistic. His three drawings are, the 'Ancient House and Church at Ludlow,' the 'Smithfield,' and the 'Site of Bredwell.' Mr. Hale has two drawings; one, the 'Rock of Coigach,' with its solid wall of cliff reflected in the dark water, is most impressive. An exceedingly fresh, though perhaps rather too sketchy landscape, is Mr. M. Fisher's 'Canal Jump on the Ouse.' Mr. Collingwood Smith sends his 'Mount Pilatus, Lucerne,' and 'Popes' Palace, Avignon,' bright and effective as usual. Mr. Richardson has his panoramic 'Valley of the Rhône.' Mr. Small has three drawings, including his charming 'Poplars.'

Returning to figure painters, we find Mr. Linton with three large and important pictures, 'Ave Maria,' 'Off Guard,' and 'Cardinal Minister,' the latter distinguished for careful study, and deep, rich colouring. Mr. Marks has his capital 'Princess and the Pelicans,' admirable for daylight effect and purity of the colouring, especially in the roseate whites of the birds. From Mr. Hasg's well-trained hand we have the 'Tyrolean Huntsman and Mountain Girl,' 'Danger in the Desert,' and 'The Koran Reader,' the latter a very picturesquely conceived figure, gorgeous in effect and powerful in colour. Mr. C. Green's two attractive drawings, the 'Derby Day' and 'Country Circus,' are full of amusing incident; and, if slightly drawn, have a pleasant geniality of character. Of sterner stuff is the work of Mr. Marsh: his 'Driftwood' has great strength and unity of effect; there is all the same breadth of treatment in his 'Mussel Gatherer,' combined with a pleasant feeling of rustic grace. Mr. Herkomer sends two drawings, 'Woodcutters' and 'The Poacher's Fate,' the one abounding with vigorous action, the other sufficiently dramatic. Mr. Watson is represented by his humorous 'The Tailor's News' and 'Book Lore,' a bookworm dressed in scarlet and crimson, strong in costume, but no less so in its mastery of technical qualities. Mrs. Allingham sends her 'Task Work,' 'Chelsea Gardens,' and her 'Young Customers,' a little gem that would have delighted the genial soul of Ostade.

We must not forget Mr. Wolf's 'A Row in the Jungle,' one of the most astounding pieces of animal expression ever painted, and in technical qualities admirable. It is enough to mention Mr. Poynter's finely drawn 'Portrait of Mrs. Louis Courtauld,' which, in its position on the screen, is not well seen. Among life-sized work are three masterly

heads by Mr. Dobson: his 'Capri Peasant Girl' is especially pure in sentiment. Mr. Gregory sends a vigorous study of a head of 'St. George,' and a poetically conceived night effect of 'Sir Galahad.' We regret that the difficulty of fairly seeing the works makes our rapid notice of this collection—honourable to the artists and the country—so very incomplete.

In the department of Fine Art it was not to be expected that the United States, whose energies are absorbed in opening out its resources, and in the perhaps too feverish development of its trade, could compete with States, some of them having schools of painting, the outcome of centuries of practice and tradition. Nevertheless the Republic, and the well-wishers of its Art, may fairly congratulate themselves on the appearance of the gallery here. The paintings are arranged in one room, sufficiently large for them to be all easily seen; the appointments are not so luxurious as in the English and German galleries; still it has not, like the galleries in which the French pictures are displayed, the look of a warehouse or a goods station, and we think American artists will be satisfied with the care and judgment Mr. Armstrong has shown in hanging their works.

For size and dignity of subject, one of the most important productions is Mr. Bridgman's 'Egyptian Funerals': the scene represents the Nile, with the dead being transported by water to their place of burial. The centre of the composition is occupied by a barge, on which is fitted a sort of catafalque, whereon rests the mummy-case; at the head and feet are two figures, who may be supposed to be the mother and son of the deceased; an altar with priests and some musicians occupy the fore part of the barge, the stern being filled with a group of lamenting women; the barge is towed across the river by a boat manned by a body of rowers. Another barge, with similar freightage, is seen in advance. All the details of costume and accessories are thoroughly studied, and the drawing and painting are deserving of high commendation, as will be understood by those who remember Mr. Bridgman's 'Nile Boat' in the last year's Academy Exhibition. Especially beautiful is the landscape, showing the mountains, with the last rays of the setting sun lighting up their tops, and the stretch of river beneath reflecting cool and pellucid sky tints.

Opposite to this hangs a large canvas by Mr. W. P. W. Dana, representing the Atlantic by moonlight; there is no more subject than the huge towering waves, and a stormy sky, with the misty moon struggling to break through the clouds, and shedding a path of light on the black water. The painting is in harmony with the subject, strong and solid, yet with much refinement in its manipulation. Mr. Dana has also a small, but powerfully painted work of men gathering sea-weed on the shore of Dinan. In Mr. Winslow Homer's work we come on American ground. 'Snapping the Whip' is a very pleasant little picture; a string of urchins are joined hand in hand, while at the extreme end some have tumbled on the grass; we seem to hear their shouts of laughter, —they at least do not take their pleasure sadly. More sombre in tone and sentiment, but not ungenial, is his 'Visit from the Old Mistress,' a lady coming to see some negro-women in their cabin; the respectful, confiding air of the negroes and the kindly consideration of their old mistress show great capacity for rendering the more subtle emotions. 'Sunday Morning in Virginia' is also a negro subject, four children learning their Bible lesson, and an old woman, with truly pathetic expression, quietly seated by them. These works are small in size, but painted with largeness of manner, low in tone, and rich in colour. Another characteristic American scene is Mr. Johnson's 'Corn Husking,' which, however, is little more than a sketch, but full of capital suggestions of colour and effect. The figures are arranged in two lines, with baskets before them, all busily engaged in husking the Indian corn; the straw makes a golden carpet on which they are relieved: among the incidents is one of the girl who finds a red ear

of corn, whereby her lover may claim a kiss; in the background is the farm; tables are being spread, poultry forage in the straw—altogether a more cheery scene could not be imagined. Mr. La Farge, in 'Paradise Valley, Newport,' gives us an American pastoral, without the shepherds. Sheep and cattle are dotted over cool green meadows, which slope to the sea-shore; a misty sky subdues the sunlight, which shines with soft radiance over sea and landscape.

Mr. Colman sends an impressive landscape, representing a river winding through an arid mountainous country; in the middle distance an emigrant train is making its way west. Mr. Gifford's 'New England Cedars' is an excellent motive, showing feeling for effect; more serious study and attempt at realization would have resulted in a valuable picture. These qualities are to be found in Mr. Quartley's 'Port of New York, Morning Effect,' which is full of life and movement, and the best use has been made of the very picturesque materials; the light and shade are well felt: perhaps the painting in the sky is a little heavy. Mr. Eaton's powerfully painted 'Noontide Repose' represents a labourer with his wife and baby resting in the shade of some corn sheaves; beyond is the newly reaped field, and on the horizon the silhouette of a French village. The work shows obvious study of Millet; for this reason, and the command of material shown by Mr. Eaton, much may be expected of him.

A large canvas of Wylie's, whose recent death we have to deplore, has for subject a wounded Vendean chief. It is a well-thought-out composition. Mr. Vedder is well represented by three solidly painted pictures. 'The Ancient Madonna' shows a lady regarding an early Italian panel; the colouring is rich, and in good harmony; his other two contributions are more important subjects, the figures being small life-size; the first is the 'Young Marsyas' playing on his pipes to a group of rabbits, which are gambolling about him; the scene is laid in a forest, the ground covered with snow. The second has for subject 'The Cumean Sibyl.' She is striding across the Campagna, holding her books to her breast; the smoke of the fire which burns behind her sweeps through the picture, the line being repeated by the massive clouds which roll above the mountain tops. These pictures display much originality of conception, causing one the more to regret that the execution is so hurried—this, however, cannot be said of the 'Ancient Madonna.' A work showing much freshness of painting is Mr. Bacon's 'Land! Land!' which is the exclamation of some passengers on the deck of an Atlantic steamer; the various incidents are appropriate and well put together; the figures have a natural out-of-door look which is very pleasant. Miss Gurdon has a pretty little study of a flower-girl, though, perhaps, leaving something to be desired in the matter of drawing. We miss in the collection several names honourably known in the United States; among others we should have liked to have seen some work by Hotchkiss, one of the most refined and original landscape painters of modern times.

A general view gives us the impression American art is feeling its way—trying its first steps: that there will some day be a national school we are bound to believe. The imaginative power of the Anglo-Saxon race will, on the other side of the Atlantic, develop the same originality it has shown in its native home. But, in order to do so, it must rely on its own resources, must seek its sources of inspiration in the national life. At present the majority of American artists aim at nothing more than painting in the French manner, with the natural result of obtaining only a feeble imitation of foreign art, and generally the poorest phase of that art. A glaring example is a large picture representing a girl and a parrot; the painter makes great play with champagne bottles and the similar articles we are accustomed to find in M. Tissot's pictures; in them the execution is skilful, while here it is clumsy, bringing out in stronger light its vulgarity; in this instance, however, as the artist must be very young, we may

hope the vulgarity may not be innate. Another instance of an opposite kind is Mr. Brown's little picture of five street Arabs, in which we find no hint of foreign imitation. The work may be said to be in many respects inartistic; yet the imps look full of life and fun. The painter has set himself to portray a bit of genuine nature in a careful, natural manner, and he has succeeded in calling forth corresponding sympathies in the spectator.

Therefore we say, if, instead of attempting to introduce a foreign and exotic art, American painters followed the example of the late C. R. Leslie, they would be more likely to awaken the interest and touch the hearts of their countrymen. He in England found a congenial school for study and the development of his style—that he remained there was the result of the little encouragement then offered to Art in the United States—he has left genuine and original work, valued in both countries, and which will live when all the affectations and trivialities of foreign growth are forgotten.

THE ROYAL ACADEMY. (Concluding Notice.)

It is scarcely possible to avoid noticing, when walking through the galleries at Burlington House, how very inadequately historical Art is represented upon the walls. But little more than half a century ago, when West occupied the Presidential chair of the Academy, the illustration of great historical events formed a principal ingredient in our exhibitions, and since then, until comparatively quite recently, a moderate proportion of painters of this class have tried to perpetuate an art without which no school can be really great or flourishing. Without staying to consider exactly what may have occasioned the result referred to, we cannot help thinking, if due encouragement in the proper direction be but afforded by the more intelligent Art patrons, there will not be wanting among our artists men glad to respond to a demand for such work. But painters are not fond of having their own unsold pictures as the principal adornment to their houses.

Before resuming our remarks upon the show, we would venture to suggest the idea whether it would not be desirable to adopt some general plan in our exhibitions for placing pictures of a certain class together. Paintings the consideration of which calls for a distinct train of thought, Scriptural subjects hung next to something humorous—it may be Mr. Marks's 'Convocation,' a lovely and peaceful realization of some Grecian ideal by Mr. Leighton close to an illustration of a terrible tragedy, or perhaps a study of dogs or other animals flanked on either side by portraits of fair women, or by classical designs—this careless jostling of pictures of all kinds and classes together leads, we cannot help thinking, to confusion of ideas, and greatly interferes with one's comfort in visiting London picture exhibitions. The Academy would surely do well to initiate some new scheme of hanging the pictures which would obviate the unpleasantness.

Mr. E. Croft's *Wellington's March from Quatre-Bras to Waterloo* (No. 609) is one of a series of similar subjects exhibited by the artist during the last few seasons. It depicts the retreat of the duke from Quatre-Bras to Waterloo, before the memorable battle. Since Miss Thompson's 'Roll Call,' battle pictures have been rather a feature of the Academy Exhibition, but none of them can be said to possess the artistic qualities of Mr. Croft's picture. Near the centre of the canvas Wellington is represented riding slowly towards the spectator along the road from Quatre-Bras, followed by his retiring army. As the duke moves forward, he is recognized and cheered by the regiment of Scots Greys on the left, and moves his hat in response, the cheer being echoed by the poor wounded fellows trudging on beside their leader. On the right, among the advancing British troops, are some French prisoners, Cuirassiers and others; and still further on the right an English linesman lies extended on the ground, apparently no longer

needing the services of the army surgeon kneeling at his side. The scene is rendered not more cheerful by the heavy rain descending; and in the distance the fire of the British artillery protects the retreat of the columns. To those who care for this class of picture Mr. Croft's work will be peculiarly interesting. Highly dramatic and striking in effect, and free from the superabundance of sickening details usually introduced into similar subjects, there is still sufficient indication of the attendant circumstances to carry the imagination of the spectator into the scene the painter has delineated; and we can feel all of the excitement, glory, if such there be, and misery of such a spectacle. Some recognition is certainly due of the technical ability exhibited by the artist, who has painted every detail in this rather remarkable picture with truthfulness and power.

The coast of Cornwall has furnished Mr. Brett with the subject for his principal work, *The Cornish Lions* (105), in which the artist depicts these well-known and splendid rocks with startling power and effect. The sea at low tide curling gently upon the sands at the base of the cliffs, and the grass-covered rocks themselves, are painted in the firm, thorough manner marking all Mr. Brett's work, whilst as a study of colour the effect of light upon the hills, blue distance and green waves, combine in delightful harmony.

Of the three pictures by Mr. Oakes, one, *Dirty Weather on the Sea Coast* (158), is a brisk little study of a rough sea, cloudy sky, the ruin of a castle on the cliffs, and fishermen on some rocks in the foreground. *The Dee Sands* (542), a more important subject, pictures to us fishing-boats drawn up on the sands, upon which the afternoon sun, lighting up the scene with glowing radiance, throws long shadows. A pleasant, peaceful view, poetical in suggestion and sympathetic in colouring. In *The Meadows* (558), Mr. Oakes's remaining work, we prefer even to the others as a thorough realization of purely English scenery. Meadows, wherein haymakers are busily engaged, the weather portending a storm; a village church in the distance, and in the foreground a little lad crossing a stream: all a literal transcript of nature, and fully realizing the idea in the mind of the artist. The prevailing grey tone of the landscape, the left half of which is in shadow as from a passing cloud, assists the idea of threatening rain, the execution throughout being particularly sound and worthy.

Mr. Vicat Cole has a large landscape in the principal gallery, far different from his usual Surrey scenes and homely English views. *The Alps at Rosenlani* (268) shows these grand mountains, with their snow-covered summits, partially hidden by light clouds, the effect of their grandeur being heightened by contrast with the meadows in the immediate foreground, on which cattle are browsing. A scene of such natural magnificence calls for powerful contrasts and effects. Here Mr. Cole fails. His unvarying light tones in grey and blue throughout his large canvas are weak and monotonous.—A kindred subject in the same gallery, *In the Bernese Alps, a Storm Coming Up* (223), by Sir R. P. Collier, although by a member of that most prosaic, matter-of-fact profession, the law, is more poetical in effect, sound in execution, and certainly not less laborious.

Landscape art in this country owes so much to our veteran professor of that branch of painting, Mr. J. Linnell, that it would be unjust not to notice his picture, *The Heath* (151), which, in its rich colour and fine feeling for atmosphere, still shows the hand of a great master, although that hand may now be failing.

Mr. A. Ballin, adhering to a class of subject he has now adopted for some time, is represented by *H.M.S. Victory breaking through the Franco-Spanish Line at the Battle of Trafalgar, October 21st, 1805* (396), a work remarkable for literal truth and spirit, and also, we may add, for the knowledge displayed in the drawing of the ships, their spars, masts, and sails.—With mere mention of a soundly executed and effective landscape in the first gallery, *Forest Scene* (9), showing the light of the evening sun

glancing across some trees in a forest, by Carl Rodeck, we pass on to notice a few of the principal drawings in the Water Colour Gallery.

Gathering Sheep, Winchelsea (654), by J. H. Dearle, is a pleasant study of meadows, bay-waggon, and boy collecting the sheep, but would almost appear to be the work of a young hand.—*Early Morning, Exeter* (657), by Miss S. S. Warren, is a rather skilfully wrought-out landscape, with the cathedral in the distance, the sheep and figure introduced, however, being so badly executed as well nigh to spoil the picture altogether.—*A Sunny Day in the Highlands* (672), a bold and not unsuccessful exercise in colour, is by Mr. J. Macbeth.—Mr. Y. King's *An Every-day Scene in Brittany* (656), a study of women washing clothes in a river, is so freely loaded with body colour as to make it difficult to say with what the picture is executed, the work to our thinking being thereby rendered valueless.—*A Bright Day, County Mayo* (681), a careful, truthful landscape, nice in colour, is by A. Hartland.

Of *A Study of Mercy, Bunyan's Pilgrim's Progress* (680), by Mr. Thorburn, one can only say, as of the other works by the artist in the exhibition, that criticism would be ungenerous.—We can but refer by name to *The Lovers* (682), a cleverly suggestive sketch, by Claude Hayes; "*The sun went down and twilight came*" (692), a well-realized drawing of coming light, by W. H. J. Boot; *Miss Flo. Scott* (712), a clever portrait of a young lady in white dress, holding a blue fan, green-grey background, by J. D. Watson; and a most beautiful and artistic little drawing is reached, *From Winchelsea to Rye: a Summer Afternoon* (721), by T. H. Jones. A hill, on which are some buildings; on the right, low-lying country, in which the yellowish light of a bright sun and sky is capital in effect.—A large drawing, *Durham Cathedral* (740), by H. Hine, is, we think, rather tame; but there is good work in *A Welsh Mountain-Path* (743), by J. Towers.

Mr. E. Bancroft has two very able and interesting drawings of Speke Hall in Numbers 771 and 780, the *Banqueting Hall and the Courtyard*; and if to these be added "*The hour when daylight dies*" (759), by W. Pilsbury, *Signs of coming Winter, Isle of Arran* (764), by H. M. Cook, *Spring at Bute, N. B.* (765), by N. Chevalier, we shall have referred to some of the better class drawings upon the walls.

Upon the screens we were more struck with *Moel Siabod* (834), diversified scenery with distant mountains, by F. G. Reynolds; a portrait of a child, *Little Girl with Doll* (860), by Kate Greenaway, a small whole-length of the child, holding in one hand her doll and in the other a bunch of cowslips. The drawing is extremely clever, as also is the effect in *At Lyme Regis* (884), by W. Rainey. The last, but certainly not least worthy, of the water-colour drawings we shall mention is Mr. James Watts's *Beech Trees in Winter* (894), in which the silvery grey trees, with their leafless boughs, stand out against a background of light sky. The artist paints as if he lived in loving communion with nature, and right skilfully does he disclose her manifold beauties. The introduction of the two figures is happy, and not less so the thoughtful scheme of the colouring.

The collection of sculpture at the Academy is not encouraging, and it is to be feared that votaries of the plastic arts will walk rather disconsolately round the galleries, confronted with the rows of ugly, uninteresting busts, or here and there more pretentious figures and compositions, many of which are defective in proportion and design. We hear with pleasure of more than one painter of eminence being now engaged upon an important piece of sculpture, and may we not also hope that Mr. Leighton will be inclined to follow up his signal success of last year with some lovely Grecian female form as a fitting companion to his 'Athlete,' now the property of the Academy? In the Central Hall the finer works are a few statues. *William Mareschal the Elder, Earl of*

Pembroke, (1481) is a bronze statue, one of the four to be placed in the Inner Temple Hall, by Mr. Armstead. The figure, clad from head to foot in chain mail, over which is a light cloak, stands resting on the right leg, with the left slightly bent; right hand on the shield, and left on the hip. The head, a little inclined, with eyes looking down, is very fine in expression. The posture is one of quiet dignity, the muscles under the light flexible armour being sufficiently indicated without being obtrusive, and the work altogether suggestive of calm, conscious strength.

Here also are two statues by Mr. A. Bruce Joy, the former a model of a bronze statue of *The late John Laird* (1461), erected at Birkenhead. The head is not without character and dignity, but the work lacks unity, the obtrusive modern costume suggesting that more attention has been paid to the tailor than to man, the work of God. The mode of the marble statue, *The late Robert Graves, M.D.* (1466), from the same hand is, however, wholly excellent, the robes in which the figure is draped being rendered subservient to the motive of the work, whilst the expression of the face and the head are intense and very noble.

Mr. Woolner, in his colossal marble statue of the Lord Mayor, *Sir Thomas White, Founder of Merchant Taylors' School* (1475), where the statue is to be placed, shows the higher qualities of his art. The mayor, wearing a cap, with chain of office around his neck, has on a long cloak, and in his hand a parchment. The clothing here is made, as, indeed, it should be, a mere contingent of sculpture, but is also employed for the purpose of showing, not concealing, the form it covers, and this noble statue stands forth as one of the few additions to fine works of this class in the metropolis.—*Lot's Wife* (1468), a figure in marble by Hamo Thornycroft, is, we think, remarkable only for ugliness; *On the Sea-Shore* (1458), by M. Raggi, a child, with spade on her shoulder, so disproportionate in the body and thick in the legs as to be artistically valueless, whilst *The Ramblers* (1486), by Mr. G. A. Lawson, is a work without sufficient motive in the sculptor to make the figures more than two pretty-looking girls.

In the Sculpture Gallery, the terra-cotta busts of *Messrs. Fæd* (1519), *H. S. Marks* (1520), and *Calderon* (1500), by J. Adams-Acton, are interesting if only as capital likenesses of these well-known artists; and fine busts are those of *J. Laycock, Esq.* (1516), by Mr. Armstead, and a young girl, *Edith* (1489), very graceful and pure in expression, by Mr. Havard Thomas.—Among the subject pieces, Mr. G. A. Lawson's group, *In the Arena* (1501), challenges attention and comment. The subject is an athlete endeavouring to strangle a tiger. The man, with his head and body thrown forward, leans his whole weight upon his two straightened arms, whilst his hands are thrust down into the throat, which he forcibly compresses, of the tiger. The fierce brute, with distended jaws, forced over upon his back, with his front legs holds the man's left arm, and whilst one of his hind paws reaches the athlete's hip, the talons of the other are buried deep in the man's right arm below the triceps. Such is the subject of Mr. Lawson's work—a fierce life and death struggle between a man and a most ferocious brute; in the former every muscle is strained to the uttermost in the attempt to concentrate all power into one tremendous effort. The sculptor, forsaking the purer Greek ideal of perfect symmetry and strength, adopts the later Roman style, and loads his figure with muscle in order to convey the idea of power. Of anatomy there is enough, and more than enough. Some of the muscles can be traced out almost to their origin, and there is an almost wanton display of this kind of knowledge, resulting in a coarseness and overloading of muscle that we think is a great defect in the work. But more serious error exists; the design surprises but does not satisfy. The body of the athlete does not appear to be directly over his terrible foe, so that the force he is bringing to bear is to a certain extent lost, and moreover, the leverage and propelling

is almost wholly from the toes of the man. Mr. Lawson appears to forget that the idea of perfect strength need not be dissociated from that of grace and symmetry, of which we have so many examples in the Greek statues, and indeed as recently as last year in these galleries in an example not unworthy of even that high standard.—In *The Bathers* (1510), a marble group of mother and child, by Mr. Stephens, the little fellow who is being induced by his mother to enter the bath is gracefully posed and finely modelled.—The Vestibule is devoted nearly wholly to busts, and of these some of the better are those by Mr. Woolner, *Ophelia* (1417) and *Professor Huxley* (1440), very fine, G. Simonds, Count Gleichen, M. Raggi, and R. C. Belt.

THE GROSVENOR GALLERY.
(Second and concluding Notice.)

On returning to the Grosvenor the visitor naturally walks straight up to the end of the smaller gallery, passing Mr. Forbes Robertson's engaging portrait (No. 141), Mr. W. G. Wills's *Bell-ringers* (143), so worthy of admiration, Mr. Tissot's thoroughly accomplished etchings (155-158), and whatever else may be in the way, straight to *Laus Veneris* (106), the great work of the most lovable and masterly painter, within a certain sphere, either in this country or elsewhere. We might go over this canvas inch by inch with unending pleasure. How perfect is the ring-embroidered dress of the queen, and how ingeniously fine the musical instruments! We know their sound will be of the faintest, like music at a distance. But imagine what it will be when the five knights from a far country have ridden up, and when five other handmaidens take their white horses, and they join the concert. Not harmony gone mad, like the Music of the Future, but wonderful as the new day risen with the moon still in the sky, the sun shining after rain. This poem in paint is so absorbing we forget to look at *Le Chant d'Amour* (108), with the "City of Dreadful Night" for a background, and sundry other peculiarities inviting imaginative explanation. And here are besides (100-105) six emblematic figures, the four Seasons among others.

Here are also Mr. George Howard's pictures (89 and 92), a good painter, who will not be lost to us by fortune, we hope. He has improved this year immensely, his *Twilight by the River Mouth, Oneglia*, (89) being a thoroughly accomplished work.—Mr. Spencer Stanhope appears close by in three noble pictures, one of them having a device to represent light, the subject being *Morning* (87), to which we wholly object, the rays of light being represented by raised lines modelled and gilt—a treatment out of the province of the art.—Also here is Miss Evelyn Fickering, for whose *Venus and Cupid* (95) we must again express admiration. We are glad to find Miss Pickering is as yet free of the purely ornamental; and we would venture to say to her there are only two generally safe masters in Art, the one absolute, the other partial—masters for the real and the ideal; these are Nature and the Antique. It will be interesting to look for Miss Pickering again, to see whether or not she actually does possess the higher power we call genius.

On the other side of the room is Mr. Armstrong's delicate performance, which is explicitly catalogued as *Three Female Figures on a Marble seat, with Orange-Blossoms and Marigolds* (116), and Mr. W. Crane's large enterprise, *The Fate of Persephone* (119), an unsatisfactory production, we fear, to the painter as well as to the spectator. Proserpine is seized by a very mild young Pluto, younger than any king of Hades we ever saw before, and younger than Pluto ever was, except in the period of the concealment from his ravenous father, with Mars' helmet, or rather a Roman gladiator's helmet, and holding a lister or trident—the *tridens of the retiarius*, a weapon usually belonging to Neptune or to Britannia on old penny-pieces. These archaeological matters are of little or no importance; but what shall we say of the three nymphs, each one posing

in an isolated way irrespective of composition? The public has derived the greatest pleasure from Mr. Walter Crane's published works, but this picture belongs to a different class of Art altogether, which we cannot think so good.—Nos. 112 and 120 are by Mr. J. M. Strudwick after the manner of the fifteenth century. The first is from Keats, in the concluding lines of 'Endymion,' a suggestive subject; the second is called *Passing Days*, full of thought and possessing many beauties. The days are coming, passing or past, sad or gay, as it may be, and within its sphere of endeavour the picture is adequately accomplished.

The less said of the pictures on the end wall of this room next the door the better, so we pass out in front of Mr. Burne-Jones's illustration of the tale of Perseus (150), where the hero hands the single eye that serves all three from one to another of the Graie. To design a hundred works like this is little to Mr. Burne-Jones's creative faculty, but the manner of execution here absorbs all attention. It is an extraordinary piece of work, the drapery and armour being modelled in gesso and gilt, and the hands and faces only painted, the whole being on oak panelling whose natural colour is the background. Is this an imitation of Japanese furniture decoration, or of the device of the Greek Church, in which a canon law prohibits raised figures, so that the poor artists have to content themselves with flatly painted faces over raised bodies? The effect is certainly very interesting, but what can be said of the curious way in which the lines are cut all over the drapery, without indicating folds? We give the problem up, and pass into the small water-colour room, where Mr. Poynter's little landscapes done at Madeira hang, also some admirable drawings, *Budle Sands* (189) and others, by Mr. W. Crane.—Mr. Poynter's have his usual powerfully distinct character in landscape, and some of them are truly delightful, especially *The Morning Sun, Funchal* (197).—While thus on landscapes let us say a word on the three pictures forming so important a part of the Exhibition, Mr. Cecil Lawson's *In the Minister's Garden* (21), *Strayed, a Moonlight Pastoral* (23), and *In the Valley, a Pastoral* (58). These are nearly the first appearance of the artist, and assure him of success. There can be no doubt of the power of painting these exhibit, and as little of the originality of the view of the painter's relation to nature. The richness of the materials at Mr. C. Lawson's command also gives him a superiority of immense importance. Of late years our painters have sacrificed every other interest to aerial effects of distance, the wealth of foreground objects has been thrown aside, they have pedantically painted only "air" and "light." In point of colour, too, truth has been lost sight of, with the green earth and the blue sky; yellows of all sorts and faint greys have prevailed. On the other hand, they have given us splendour, leaving the low tone of the French school entirely behind. The French landscape painter is, indeed, beginning to abandon the convex mirror of black glass he consulted for the key of his picture, as a tuner consults his fork, while we, perhaps, will adopt an intense naturalism and solid cold colour, such as used to prevail with our neighbours. Mr. C. Lawson's pictures require a large amount of light, and they are heavy in effect; but their excellencies outweigh their defects a hundredfold.

Sir Coutts Lindsay contributes three works: the best is *An Idyl* (14), a young man teaching a boy the stops of the Pan's-pipe, a classic motive, directly and manfully expressed. This praise belongs to all his productions; but there are differences in the execution of his pictures which would indicate that he does not always command his own powers.—The further end of this room is occupied by Mr. Watts, whose principal work, *Time and Death* (62), is certainly the noblest and most potential we have ever seen by him. It is not, indeed, so simply poetic a creation as his picture on the same spot last year, 'Love and Death.' That was, however, a replica inferior to the smaller one done years before, a sonnet on which has just been

placed in our hands by Mr. W. B. Scott, and runs as follows:—

"Open the door; thou canst not understand
My mission, thou spoilt child of many a god,
Thou who dost claim the heart for thy abode:
Open the door, lest I put forth my hand
And touch thee, or transfer my fixed command
To thy bad brother, Hatred,—ah, I hear
The pens of thy unquiet wings with fear
Quiver against thy flanks,—no more withstand!"
"Oh, Death! why comest thou so soon, so far?
Why comest thou before the midnight hour?
I shall not make way for a fate so dire."
"Poor child, I pass despite thy bolt and bar,
The torch its here to grace the bridal hour,
I make it mine to light the funeral fire."

The work at present under consideration is in a grander spirit, and the manner of its execution more perfectly in keeping with the spirit. 'Time and Death' the picture is called, but we fancy the hero and heroine are really Saturn and Rhea, the male and female powers before good and evil were thought of, when the Fates were visible, and their only agent was Force. The two are travelling together, and the dreadful grey eyes of the armed young giant look straight at you. The picture is painted in little more than black and white, light and darkness, for they are in a realm semi-chaotic; only Rhea stoops over a new splendour, a development of advancing nature boding no good to them,—the splendour of flowers. But now comes a jarring element in the conception. They are travelling, as we have said, hastening on their terrible way; yet we find exactly in front of their knees, over the edge of the frame, the curved segment of a circle—the globe of the earth! When a conception is formulated in the shape of a picture, a relation is created between the objects which makes any obvious discrepancy like this utterly inadmissible. It is an absurdity only possible when the whole subject is but imperfectly and dimly realized in the mind of the artist.

We have seldom seen any more perfect works of their kind than Mr. W. B. Richmond's portraits. In the two pictures (38 and 41), children, a brother and sister, the soundness, thoroughness, and beauty of the heads are all we can desire.—Mr. J. Collier's two heads of ladies (78-79) are also excellent, but the portraits in the exhibition are of the most varied character.—One other artist, and we must close. Mr. Albert Moore has two works, *Birds* (125) and another (126) unnamed, both refined and accomplished in the highest degree. These lovely figures are, besides, not emblematic: that troublesome class of young ladies had, we thought, been finally laid to rest thirty years ago, but here they are, all over the place. We expect some wet morning to find the messenger at the door trying his hand at—we were going to say—an emblem of a 'Rainy Day,' but this has already been done by a higher functionary of the establishment; see *A Rain Cloud* (65), Ingres's 'La Source,' in fact, *réchauffé*, and exhibiting a new phenomenon worthy of record. She not only pours rain from her urn; she is rained upon, yet remains quite dry.

EXCAVATIONS AT OLYMPIA.

OWING to its being breached, and the soil connected with it being broken up, the Byzantine eastern wall has again yielded a mass of bronzes of very early date, votive figures of animals, weights with the name of Zeus, weapons, tools, and vessels, adorned with zigzag lines and concentric circles. The same primitive style of ornament is exhibited by a silver 'phiale' with two handles, found in this locality. More important is an archaic bronze figure of a woman, a span high, who stands immovable as a pillar, with closed feet; the left hand she holds to her bosom, while with the right she gathers in front the folds of her robe. On her head she wears a roll, which characterizes the figure as a supporting element of a vessel. With this may be classed the central fragment (thirty centimetres high) of a female figure of burnt and painted clay, which leads one to suppose the existence of a terra-cotta figure one metre high—a great rarity. It represents a woman stepping forward, and her stiff and archaic drapery with its embroidered border divides over the left leg and its red chiton.

Interesting inscriptions have been disentangled from the wall. Of these the most remarkable for its length is a psephism of the Eleans, which covers two sides of a pedestal. Tiberius Claudius Rufus of Smyrna, the Pancratiast, continued the contest into the night, till the stars shone out in the sky, and hence the Eleans accord him their citizenship and a statue in Olympia. On the third side of the pedestal follows a vote of the Smyrniotes, who eulogize him, and bestow on him a like honour. The games were celebrated in the first half of July, at the time of the full moon, and therefore the stars cannot have been visible before ten o'clock. Other inscriptions refer to victors, whom Pausanias mentions; for instance, Hellanicus. He sprang from a family of athletes (Paus. vi. 7, 8); his father, Alcænetus of Lepreum, in Triphylia, won the prize for boxing, first among the boys and subsequently among the men; his brother, Theantus, the prize for boxing among the boys in the nineteenth Olympiad. Hellanicus won the same prize in Ol. 89 (B.C. 424). Eucles (Paus. vi. 6, 2) was the son of Callianax of Rhodes and the grandson of Diagoras, and won the boxing prize for men. The sculptor of the statue of Eucles is called Naucydes of Argos, the son of Mothon, by Pausanias (vi. 6, 2 and ii. 22, 7), and brother, and at the same time the teacher, of Polyctetus (not the celebrated Polyctetus); but, in the inscription, he is styled the son of Patrocles. There must, therefore, have been two artists of this name. Besides, the inscription of the statue of Euthymus has been found, of whom Pausanias (vi. 6, 4-10) has given a full account. He was a native of Locri, in Lower Italy, and was the son of Astycles, or, according to the legends, of the local river god, Cæcinius. After he had won the prize for boxing at Olympia in the seventy-fourth, seventy-sixth, and seventy-seventh Olympiads (484-472), he subdued, subsequently to his return, Hero, a companion of Ulysses,—who, as a bloodthirsty demon, devastated the town of Temesa,—and rescued a maiden from his power. After he had attained a great age, he quitted life in a supernatural manner. His statue in Olympia was most beautiful, and a work of Pythagoras. This Pythagoras has hitherto been supposed to be Pythagoras of Rhegium, so often mentioned by Pausanias, and especially extolled vi. 4, 4, a pupil of Clearchus of Rhegium, a renowned master. The inscription, however, calls Samos his native place. So here again are two different artists. It is also interesting that Pausanias (vi. 6) names the statues of Callias, Eucles, and Euthymus immediately after one another. For the pedestal of that of Callias, which was previously found in its original position, stands hard by the corner where the Byzantine northern and eastern walls meet, and the pedestals of the two other statues were built in quite close to the same spot. Consequently this is a certain topographical starting-point from which to find the original positions of the statues, and, with the help of Pausanias, to reconstruct the topography and to form a *rationale* of further explorations.

Along the whole of the southern side of the Temple of Zeus, at a distance of twenty metres, runs a low wall, the destination of which has been made abundantly clear by the deeper explorations on the south-west. There stands north of the wall a whole row of pedestals; some lie prostrate on the south side, among them a block of red marble, with an inscription celebrating the victory of one Timolus, and a pedestal with a lovely life-size foot of bronze; others are built into the Byzantine western wall, and every part is covered with fragments of bronzes. This wall can be traced also on the western side of the Temple, and in the east, where Callias, Eucles, and Euthymus stand. Consequently it seems probable that a terrace crowned with statues, behind which the ground sloped away outwards, surrounded the whole temple. On the south a road ran along. In the south-west one sees how the drainage-pipes and water-conduits come to a stop at the wall, and are broken off, to continue on the further side of it at a lower level. One of these aqueducts discharged into a large bronze cistern,

which measures 1.30 metre in diameter and seventy centimetres in height, and stands near the wall. In this cistern were found small vessels of bronze and several of terra-cotta. Perhaps this is the wall mentioned by Pausanias (v. 24, 8, v. 25, 5, v. 25, 7), near which the Zeus of Mummius, and on which the praying boys of the Agrigentines and the two statues of Hercules stood. If the historian calls the wall "the wall of the Altis," he must have meant thereby not "the boundary wall of the Altis," but "the statue wall in the Altis."

On the north of the Temple of Zeus, between the Pelopium and Hereum (Paus. v. 13, 8-10), was situated the very ancient high altar of Olympian Zeus, erected of the ashes of the burned victims, which has been glued together by the water of the Alpheus; similar altars of ashes were shown at Pergamus, Samos, and Attica. Below it, and forming a circle round it, was a broad place reached by stone steps, and 125 feet in circumference, the so-called Prothesis, where the animals for sacrifice were slaughtered, and up to this point might matrons and maidens approach the altar. Then followed the altar proper of ashes, thirty-two feet in circumference and twenty-two feet high; only men might ascend the steps of ashes, to burn above the thighs of the beasts. There was daily sacrifice. Not a trace of the Pelopium or of the altar has been laid bare by the excavations in this quarter; only a layer of very dark earth, 1.5 metre thick, thicker and darker than any other portion of the soil. It is quite possible that this layer may be shown to have connexion with the altar, and this would be a most important point for the topography. In this layer again were found a mass of votive animals in bronze and terra-cotta and fragments of bronzes, all of the earlier art; for instance, a tiny figure, one centimetre high, of a warrior hurling a spear, three painted clay ointment-jars of Corinthian style, of which one bore the words scratched in on it, "Simonides dedicated me."

A rich harvest is expected from the excavations in the Byzantine church, the floor of which is quite paved with inscriptions, and in the Prytæum, which was inundated at an early date, so that it is to be hoped that the alluvial deposit has preserved much from the hands of robbers and destroyers. There have been already discovered several rows of Ionic columns and coloured capitals, the volutes of which are ornamented in a peculiar manner—so the electric telegraph informs us.

JULIUS SCHUERING.

ROMAN LINCOLN.

The Precentory, Lincoln, May 6.

DURING the last week, while digging the foundations of some new houses on the west side of the Bailgate in Lincoln, the remains of a portico of considerable size and some architectural magnificence have been laid bare. The site of this discovery is closely adjacent to a massive fragment of Roman walling known as the "Mint Wall," which is all that now exists of a large edifice, of which two sides were still standing early in the last century, when Dr. Stukeley drew his plan of "Lindum Colonia." The dimensions of this structure as given by Sympton, the Lincoln antiquary, the correspondent of Browne Willis, are 300 ft. by 70 ft., including an area of nearly half an acre. The whole of this area may still be traced as a raised platform, several feet above the surrounding ground. Gough, in his edition of Camden, speaks of the building as a granary, but he gives no grounds for his statement. It was evidently a very large and important building, superior in style to anything previously discovered in Lincoln.

Up to this time no more than the bases of three columns have been laid bare, but the excavation is proceeding, and there can be little doubt that more will be discovered. Two of these columns are in the line of the façade fronting the street, which runs on the lines of the Roman street to the gateway known as the "Newport Arch," the other on the north flank. By a singular arrangement, of which I cannot recall

an example, the corner column of the façade and the first of the flank are combined, the shaft of one being let into a hollow in the other. The moulded bases are in an admirable state of preservation, and are of much beauty. The whole height of the stumps left is 4 ft. 9 in.; the drums of the columns being 2 ft. 7 in. in diameter. The reddened hue of the stone, together with the lumps of melted lead and pieces of charred wood found among the *débris*, indicate the destruction of the edifice by fire. This was the usual fate of our Roman settlements when the withdrawal of the legions in the fifth century left Britain a prey to barbarian invaders. Among other objects a fragment of a stone mortar, pieces of Samian and other pottery, bits of opalescent glass, paving tiles, some bearing the footprints of dogs and other animals, and a large number of jaws and other bones of beasts, have been discovered. Among the coins may be mentioned a small brass of Constantine the Great, bearing on the reverse "Providentiæ Augustorum."

It is greatly to the credit of the builder, Mr. Allis, that he has suspended his work, greatly to his inconvenience, and has given permission for the thorough investigation of the site. For this purpose a fund is being raised by the Rev. G. T. Harvey, the Secretary of the Lincoln Architectural Society, and the investigation is being zealously supported both by the Cathedral and Corporation authorities. The Mayor has expressed his earnest desire to co-operate in a plan for the preservation of the remains *in situ*.

E. VENABLES.

P.S. Since this letter was written the workmen have come upon another pillar ranging with those previously discovered. The intercolumniations are about 11 ft. 6 in. A large quantity of coins, bits of glass, pottery, frescoed plaster, and other objects of Roman Art have been dug up. These are being carefully preserved by Mr. Allis, who, in a true archaeological spirit, is arranging to retain the columns *in situ*.

NOTES FROM PARIS.

THERE is now on exhibition in one of the rooms of the Louvre the altar-piece belonging to the Hospital of Beane (Côte d'Or), painted for its founder, the Chancellor Rolin, by Roger Van der Weyden. The work is divided into nine panels, with six on the reverse, which show when the doors are closed. The outside has the representation of an Annunciation, and two separate saints, all in monochrome, with portraits of the Chancellor and his wife, Guigonne de Salina. They are represented kneeling, and draped in black, the heads are relieved off a gold ground, green curtains complete the background, armorial escutcheons are borne by angels; the whole producing the effect of a splendid harmony of colour. The force of painting and intensity of character in the heads are marvellous.

Inside of the altar-piece is represented Christ in Judgment. He is seated on a rainbow, with his feet on the world, a lily in his right hand and sword in left. Beneath him is an angel with scales, weighing the souls; on either side, and below the Christ, are Mary and John the Baptist, behind them the apostles and six saints. These figures are half life-size. Above, on a level with the head of Christ, are two small panels, containing angels with the instruments of the Passion, and below the saints and apostles small nude figures of the blessed and condemned rising from their graves, being received into paradise and driven into hell. These figures are marked by dramatic action and vigorous expression, and are masterly in drawing. The larger personages have all Van der Weyden's grandeur and noble colouring; especially resplendent is the Christ in his red robe, coming off a refulgent glory, set round with roseate clouds.

The work has lately been restored by M. Briotet, the restorer of the Louvre museum, and if ever restoration were permissible it is in this instance. By his kindness I was permitted to see a series of photographs, taken when the altar-piece came to Paris; in them all the nude figures were covered

fulfil the views of the French fabulist. In the illustrations sent back by artists of Patna and Cashmir the skies are in gold, the waters in silver.

The following prices were realized at the Daubigny sale:—Moutons Parqués, 2,370 fr.; Cauterets, 3,100 fr.; Pointe d'Incheville, 2,500 fr.; Auvers (les Gaules), 2,200 fr.; Vendange en Bourgogne, 10,000 fr. The last was bought for the Louvre. Total 223,035 fr. This sum does not include the water colours.

M. VICTOR THIRION, a young French painter, to whose works we have more than once called attention, is dead. He was a pupil of Gleyre's and M. Bouguereau's.

The *Gazette des Beaux-Arts* for this month contains the first part of a highly interesting descriptive essay by M. C. Blanc, on the superb series of frescoes by P. Veronese, in the Château of Masiera, three hours' drive from Treviso, works of the same character as the Earl of Darnley's fine oil pictures, now at Cobham, and exhibited at the Royal Academy in 1877. The former examples have, since the establishment of railways, been out of the ordinary traveller's route, and the account of them is therefore very attractive.

The annual dinner of the Artists' Benevolent Institution, held on Saturday last under Mr. Leighton's presidency, was exceptionally successful in its results. The subscriptions of the evening amounted to 3,122l.

MUSIO

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa. — On FRIDAY NEXT, May 24th, at 7.30, will be performed Rossini's *Oratorio*, 'MOSES' in E-flat. English Version by Mr. A. Matthison. Principal Vocalists: Madam E. Sherrington, Miss Anne Williams, Miss Julia Elton, Mr. E. Lloyd, Mr. Cummings, Mr. W. Wells, Mr. Hinton, Herr Henschel, and Mr. Santler. Organist, Mr. Williams. — Tickets, 5s., 7s., and 10s. 6d., now ready, 6, Exeter Hall.

MUSICAL UNION.—MADAME MONTIGNY-RÉMAURY. Pianiste, with MARSTON, expressly from Paris on TUESDAY, May 22nd. Quilist in D. MOZART, Trio, Op. 79, in E-flat. Beethoven's 'Quartet', Haydn. Piano Solos: Couperin, Rubinstein, and Wehle, at a Quarter past Three, St James's Hall. — Tickets, 7s. 6d. each, to be had of Lucas & Olliver, Bond Street; and Austin, at the Hall. Visitors can pay at the Regent Street entrance. — Prof. ELLA, Director.

ROYAL ALBERT HALL CHORAL SOCIETY.—President, H. R. H. the Duke of Edinburgh, K.G. Conductor, Mr. Barnby. — LAST CONCERT of the SERIES, MONDAY, May 27th, at Eight. Sullivan's 'LIGHT OF THE WORLD', Madame Lemmens-Sherrington, Madame Peter, Mr. Edward Lloyd, and Herr Henschel, &c. Organist, Dr. Sauer. — Prices, 7s. 6d., 5s., 4s., 3s., and 1s. Tickets of the usual Agents and at the Royal Albert Hall.

ROYAL ITALIAN OPERA.

COVENT GARDEN THEATRE ought to be illuminated when Madame Adelina Patti resumes her professional duties, for this truly gifted artist still asserts her supremacy as the greatest *prima donna* of the age in her special line of parts, and her Catherine in the 'Etoile du Nord' and her Dinorah in the opera of that name certainly rank among her finest delineations, whether regarded from the histrionic or vocal point of view. In these two operas of Meyerbeer Madame Patti appeared on the 11th and on the 13th inst., her reception on both nights indicating the amount of enthusiasm paying audiences will display when there is really a gifted *prima donna* to be heard. Her individuality in both characters is pronounced; they differ in conception and in execution from any other representations, and when Catherine of Russia and Dinorah of Brittany are enacted by Madame Patti, regret is experienced that she has not yet added to her *répertoire* Alice in 'Robert le Diable,' as was the earnest desire of Meyerbeer, and Selika in the 'Africaine.' Both the Normandy maiden and the African queen are suited to her powers. Valentina ('Huguenots'), which she has essayed, is not within her range of voice, but in Signor Verdi's 'Aida' Madame Patti proved that Selika would be another of her great creations. If, however, Meyerbeer's 'Roberto' and 'Africaine' should be revived, it is to be hoped that sufficient time will be afforded for the rehearsals, for, owing to the present system of mounting works, the ensembles of the operas of Meyerbeer and of Mozart have been massacred, the casts have been often weak and inefficient, both in principals and in the secondary parts. The Peter the Great and the Hoel of M. Maurel are praiseworthy, but there is

no inducement to extend eulogium to any other of the artists in the two casts. The hurried representations, and the constant changes of operas can produce no other results but exhibitions of incompetency and of incompleteness. Madame Patti was announced to appear in the 'Traviata' on Thursday night and in the 'Trovatore' next Tuesday; but no mention is made as yet of any fresh part having been assigned to her.

HER MAJESTY'S THEATRE.

How many aspirants for the honours of *prima donna*-ship have in turn selected the 'Sonnambula' for their *débuts* since Bellini's work was first represented in Milan in 1831, when Madame Pasta was the original Amina, it would be difficult to say; but those amateurs whose recollections go so far back as the production of the work in Paris, with Madame Persiani and Signor Rubini, will find no difficulty in assigning a place in the very first rank to Madame Gerster-Gardini, for her histrionic delineation, and skilful and charming vocalization. For some two score of years the withdrawal of this still popular opera from the *répertoire* has been predicted; yet the always recurring criticism of the poverty of the orchestral accompaniments has proved of no avail; and though the word "hackneyed" has been continuously used; to all denunciations of the 'Sonnambula' Bellini might reply in the well-known words, "J'y suis, j'y reste." Whence, then, this never-ceasing sympathy for the sleep-walking heroine? How is it that curiosity is always so piqued to witness some new artist don the costume of the Swiss maiden? What causes that almost breathless feeling when Amina crosses the frail plank over the water-wheel? How is it that, when, after the most pathetic of prayers, and the exultant *rondo* is sung, audiences who have witnessed the scene perhaps for seasons after seasons seem to join in the triumph of injured innocence? And yet these queries were all answered last Saturday night, when Madame Gerster-Gardini reappeared as Amina. It is this time the turn for a singer from Hungary to assert her supremacy in the character, for her acting was quite original, distinct in its by-play from conventional representations, and the style of singing, whilst it respected the text more closely than is generally the case, was remarkable for the introduction of novel and very daring scales. No doubt the simplicity of the touching story and the incessant flow of the most captivating melodies go far to excite sympathy even for vocalists who have little or no sensibility, and who have not vocal volubility enough to execute with exactitude florid divisions; but there must be a much greater combination of dramatic and musical aptitude in Madame Gerster-Gardini to fix the attention from the first entrance of Amina to her awakening from the dreamy state to command so unremittently the admiration of even the most experienced professors of singing by the perfection of her roulades, and to create at times those sensations in a vast audience which are the unmistakable signs of enthusiastic appreciation of ability which is exceptional. Although the facial expression of Madame Gerster-Gardini is sympathetic and highly intelligent, it would be incorrect to affirm that personal attractions exercise potent influence in her favour, nor is the *timbre* of her voice remarkable for its roundness or richness, but its silvery quality is unquestionable; she has the gift of unerring truthfulness in her intonation. In passages requiring power, as in the bed-room scene, the tones were brilliant and sparkling, and over the strong organ of the tenor, Signor Fancelli, who was Elvino, and of the chorus, her high notes came out with sonorous and telling force. There was a judicious display on her part of subdued energy in the first act, where all is sunshine for Amina, except a little lovers' quarrel about the Count's gallant attention to the young bride, so that in the outbreak of passionate passages at an unjust, although seemingly just, accusation the tragic actress was shown with electrical effect.

It would be idle to assume that the Hungarian *prima donna* relies exclusively on her *bravura* singing for her hold upon her hearers; true her scales, shakes, divisions, distances—all the essential elements of dazzling *fioriture*—are marvellous from their charm and certainty; but there are still more telling attributes in her method, the most important of which are her *cantabile* passages, her carriage of the voice in long sustaining tones; her agility and dexterity in *cadenzas* excite surprise, ascending and descending chromatic scales executed with such distinctness, free from slurring and sliding, are marvellous to listen to; in the management of her respiration the vocal excellences of this gifted artist are perhaps most conspicuous, and no previous representative of Amina has ever sung the *andante cantabile*, "Ah! non credea," previous to the joyful "Ah! non giunge," with more depth of feeling than Madame Gerster-Gardini. She has a complete command of a gradations of sound, increasing and diminishing them with the most delicate and refined shades of expression. It is quite unnecessary to exercise the functions of a reporter and describe her reception throughout the opera; but it is a pleasure to record that appreciative audiences can still be found to recognize the purest and highest order of vocalization in this very screaming age, in which feminine grace, womanly feeling, and a gentle yet perfect style are so often wanting. What Madame Adelina Patti is to the Royal Italian Opera Madame Gerster is to Her Majesty's Theatre, each with distinctive methods; about the superiority of each there is no occasion to quarrel.

There were three *débuts* in the cast of the 'Huguenots' at its revival on the 9th inst.; namely, a new Valentina in Mlle. Mathilde Wilde, a German artist who had had some success in America; a new Page in Miss Cummings, a contralto, who was never on a stage before; and another Marcello in Signor Dondi, an Italian basso. Whether from fright or having overstrained her voice the soprano screamed more than she sang. The English contralto had a legitimate success: her voice is rich and resonant, and her style proved her to be a worthy pupil of Madame Sainton-Dolby, whose successor in oratorio she is very likely to be; but in acting she has everything to acquire. She is very tall and commanding in presence. The encore for the cavatina of Urbano, "Nobil donna," was unanimous and well merited. Signor Dondi acted the Huguenot servant efficiently; he sings well, but his lower notes are deficient in volume. Signor Fancelli is by far the best singing Raoul of the present race of tenors. The Queen of Mlle. Marimon, the St. Bris of Signor Rota, and the Nevers of Signor del Puente are well known. Care, indeed, seems to have been taken with the cast, for the subordinate characters were better filled than usual. Mr. Thomas, the English tenor, was Bois-Rosé, and sang the solo of the Ratanaplan, and a new basso, Signor Roveri, was Maurevert. How complex the score is and what calls there are on the chorus and band in this masterpiece is well known; but Sir Michael Costa, who conducted the opera in 1848, when it was first given in this country, is master of Meyerbeer's intentions, and the *ensemble* was, therefore, despite shortcomings in some of the soloists, very fine.

Bellini's 'Puritani,' if inferior to his 'Norma' and 'Sonnambula,' will retain its hold on popular favour so long as a vocalist even for the part of Elvira can be found who combines the skill of a *bravura* singer with the dramatic fervour of the accomplished actress. Such an artist exists in Madame Gerster-Gardini. Her presentment of the Lady of the Cavalier party is totally distinct from her Amina, both in acting and singing, and this shows that she is not a mere machine on the stage, and that she has not a stereotyped model on which all her assumptions are based. Again, in the vocalization, although she revels in *fioriture*, her ornaments seem to spring from the composer's text, and are not embellishments suggested by her own fancy or

caprice. There has been no previous representative of Elvira who has sung the Polacca, "Son vergin vezzosa," and the mad scene, "Qui la voce," with such a profusion of elaborate embroidery, with such certainty of intonation, with such precision in the roulades, and with such charm without. The playfulness of the passages in the Polacca was completed in its characteristic ornamentation by an exit during the execution of a prolonged and exquisitely sustained shake which brought down the house, but it was cruel to exact an encore. In the ravings of Elvira the display of pathos and passion, the *mezza voce* and *pianissimo* scales, were equally irresistible in their influence. Without dwelling on her singing in the duets with Giorgio (Elvira's uncle) and with the lover, Arturo, it will suffice to state that executive skill seemed to be carried to its utmost limit, and that the manifestations of enthusiasm were from first to last a just recognition of powers of the very highest order. Indeed, it must be borne in mind that, marvellous as are Madame Gerster-Gardini's compass and her complete command of florid *bravura* execution, her influence on the sympathies of her hearers arises from the repose and refinement of her *cantabile* phrases. When exclamations were heard, "How natural she is!" the result was achieved by consummate skill in the concealment of the artifices of art. The ex-Covent Garden tenor, Signor Marini, was Arturo, and his *début* at the Haymarket Opera-house was a decided success. To those who can recall Rubini and Mario in the part, the method of Signor Marini appeared to be at times forced and exaggerated, but in the subdued portions of the music he exhibited efficiency of no ordinary kind. The Giorgio of Signor Dondi was new; it was well acted and artistically sung; there is no Jupiter Lablache now, and it is not likely that such an incomparable quartet as Grisi, Rubini, Tamburini, and Lablache will ever again be united in the cast of the 'Puritani.' Signor Rota was admirable as Riccardo; the duet between him and Signor Dondi, "Suoni la tromba," created the customary sensation. Madame Gerster-Gardini was announced to appear as Lucia last night (Friday), will sing again next Monday in the 'Puritani,' and on the 22nd inst. will essay Margherita for the first time here at a morning performance. Meyerbeer's 'Dinorah' will be repeated on the 23rd inst. by Mdle. Marimon. This evening (Saturday) Mdle. Salla, Signori Campanini and Rota, will perform in Signor Marchetti's 'Ruy Blas.'

CONCERTS.

THE Ninth Symphony of Beethoven is annually looked for by the subscribers to the Crystal Palace Saturday Afternoon Concerts, and the work was a fitting termination to the series of orchestral programmes, the chief fault in the selections of which has been the neglect of the French school; the preference awarded to German and English compositions is natural enough, but the Sydenham high-class Saturday concerts should have a cosmopolitan basis. So far as the instrumental movements of the Choral Symphony were concerned, there is nothing but praise to be bestowed on the band and its conductor, Mr. Manns. The *scherzo* and the *adagio* will ever remain the special attractions, for the vocal parts will always be difficult for the human organ to sing in tune and with precision; even the German choirs, with all their practice and experience, cannot conquer the complexities arising out of the voices being overtaxed. The other instrumental numbers were Mendelssohn's Concerto for violin and orchestra, and Mozart's overture, the 'Nozze di Figaro.' Señor Sarasate was the solo violinist; the singers were Mdles. Friedländer and Redeker, Messrs. Shakespeare and Lucas Williams, with the Palace Choir.

At the third and last concert of the Bach Choir in St. James's Hall, on the 11th inst., the amateurs and their professional colleagues quite distinguished themselves in the execution, for the fourth time, of the 'Hohe Messe' in B minor. The

solos were allotted to Mesdames Lemmens and Patey, Mr. Cummings and Herr Henschel; the conductor was Mr. Otto Goldschmidt, who has trained his choir right well; Herr Straus was *chef d'attaque*, and Mr. Pettit was the organist. He deserves to have a better instrument at his command. Eulogium must not be withheld from the artists who played the *obbligati* passages, namely, Mr. Svendsen (flute), Mr. Horton (oboe), Mr. Stennebruggen (horn), Messrs. Trout and Chisholm (bassoons), and Herr Straus (violin).

The programme of Mr. Henry Leslie's Choir Concert was confined to English music, as illustrated by madrigal, glee, and part-song composers and by ballads. The musicians of the present period whose works received due attention and appreciation were Mr. G. Macfarren, in the part-song, 'Sands of Dee' (encored); Mr. W. H. Cummings, the tenor, in the glee, "Oh, the summer night" (a most original and pleasing composition); Mr. Eaton Fanning in the part-song, 'The Vikings'; Mr. Henry Leslie in the quartet, 'A Dream of Calm'; Sir R. Stewart (of Dublin) in the part-song, 'The Bells of St. Michael's Tower' (encored); Mr. Hutton, in the ballad for a bass voice, "Down in the deep" (redemanded); and Mr. Hamilton Clarke in the part-song, "Love you for beauty," also given twice. The singers were Miss Mary Davies, Madame Patey, Mr. Lloyd, and Signor Brocolini. Mr. J. G. Calcott was the pianist, Mr. J. C. Ward the organist, and Mr. Collard the flautist, with Mr. Henry Leslie, conductor.

The classical compositions at Mr. Halle's second concert, on the 11th inst., were Herr Rubinstein's Quintet in G minor, Op. 99, for pianoforte (Mr. C. Halle), two violins (Madame Norman-Néruda and Herr L. Ries), viola (Herr Straus), and violoncello (Herr Franz Néruda); Haydn's Trio for pianoforte, violin, and violoncello; Bach's Sonata in E, No. 3, for piano and violin; and Beethoven's Pianoforte Sonata in A, Op. 101.

The selection at Prof. Ella's second Musical Union Matinée, in St. James's Hall, on the 14th inst., comprised Mendelssohn's Quartet in B minor, Op. 3, for piano (M. Charles de Beriot), violin (M. Marsick), viola (Heer Holländer), and violoncello (M. Lasserre); Mozart's String Quartet in D, No. 10, and Beethoven's Trio in C minor, Op. 9, for violin, viola, and violoncello. There was a new second violin, in Herr Heimenthal, in the Mozart quartet. The solo displays were by M. Marsick—in his own MS. *Adagio* and in a *Gavotte*, Op. 43, in D, by M. Vieuxtemps, the veteran violinist—and by M. de Beriot, in his own *Impromptu* (MS.) and in Chopin's *Polonaise* in A flat, No. 3. The two new Belgian artists, MM. de Beriot and Marsick, won the suffrages of the connoisseurs in the respective works in which they played.

Mr. F. Archer, as conductor of the opening concert at the Alexandra Palace, on the 11th inst., selected the 'Tannhäuser' March by Herr Wagner, the Finale from Mendelssohn's unfinished opera, 'Loreley,' and the Bridal Procession from 'Lohengrin,' to prove the powers of his band and choir. The solo singers were Madame Rose Hersee, Madame A. Sterling, Mr. Lloyd, and Mr. Pyatt. In due course there will be festivals devoted in turn to Mozart, Beethoven, and Mendelssohn.

Amongst the miscellaneous concerts this week have been those of Mdle. Enequist, the Swedish vocalist, at her house in Maida Vale; a ballad concert in aid of the London Hospital, in St. James's Hall, on the 13th inst., at which Madame Liebbart, Mdle. Tremelli, Miss M. Davies, Madame Patey, Messrs. Lloyd, Shakespeare, and Ganz, and Madame Liebe, violinist, assisted; the concertina concert at the Langham Hall, on the 13th inst., with Mr. and Mrs. R. Blagrove; Herr Franke's chamber music concert, at the Royal Academy of Music, on the 14th inst., aided by Mr. Dannreuther, Herren Peiniger, Hausmann, Frantzen, Schiever, instrumentalists, Mdle. Levinsohn and Mr. McGuckin, vocalists; the annual concert of Mr. G. Gear, pianist and composer, in St. George's Hall, on the same day; the annual concert of Mr. A. Austin, on the 15th inst., at which the announced artists were Miss

Minnie Hauk, Mdle. Tremelli, Madame A. Sterling, Miss Robertson, Madame Patey, Messrs. Sims Reeves, Lloyd, Maybrick, Herr Henschel, Signor Randegger, Mr. Ganz, &c.; and the classical chamber concert of Mr. and Mrs. Ralph, at the Royal Academy of Music, also on the 15th inst.

Musical Gossip.

THIS afternoon (May 18th) Mr. Manns will have at the Crystal Palace his annual benefit concert, at which M. Charles de Beriot will be the pianist, Señor Sarasate the violinist, and Mdle. Fides Keller (a *début*), the Misses Robinson and C. Penna, Mr. B. McGuckin and Herr Henschel the vocalists. Mr. Gilmore's American band of sixty-five performers will appear on the 21st inst. On the 22nd there will be a military and choral concert, with 3,000 voices and with the combined bands of the Royal Horse Guards Blue, Scots Guards, Royal Engineers, Royal Artillery, and of Mr. Gilmore's orchestra. At the next Italian opera concert on the 29th inst. Madame Adelina Patti will sing.

THE second of the New Philharmonic Society's Concerts will be given this afternoon, with M. Marsick, solo violinist, and Mdle. Janotha, pianist.

NEXT Friday (May 24th) the Sacred Harmonic Society will perform Rossini's oratorio in English, 'Moses in Egypt,' originally produced during Lent at the San Carlo in Naples; the solo parts will be sung by Madame Lemmens, Mdle. Enequist, Miss J. Elton; Messrs. Cummings, Lloyd, W. Wells, Hilton, Santley, and Herr Henschel, with Sir Michael Costa, conductor.

HERR KIEL'S 'Requiem' will be performed for the first time in this country by the Cambridge University Musical Society at the Guildhall on the 21st inst.

AN oratorio for children, entitled 'Christ and His Soldiers,' composed by Mr. John Farmer, of the Harrow School, will be performed in Exeter Hall on the 25th inst.

A MORNING concert is announced to take place on the 29th inst. in St. James's Hall, for what is called the Mario Testimonial Fund, and the names of Sir Julius Benedict, Messrs. Sims Reeves, Santley, Mr. J. Woodford (of the Foreign Office), and of Mr. Arthur Chappell, are given as forming the committee. There have been so many conflicting reports current in Paris and London about the present circumstances of the once-famous tenor, who is now a resident in Rome, that it is to be regretted no official statement has been published by the committee on the subject. As is well known, after Signor Mario's farewell benefit at the Royal Italian Opera, a subscription was raised on his behalf, and the sum received was about 1,500*l.*, the whole of which has been handed over to him. A short time since a second subscription list was opened by Col. Greville for Signor Mario, at whose desire it was kept strictly private. Sir Michael Costa exerted himself to raise an amount sufficient to purchase a life annuity for the tenor, who is approaching his seventieth year, and about 800*l.* are now lying at Coutta's bank for this purpose. It is intended that the proceeds of the third subscription (the testimonial fund) shall be added to the 800*l.*, and, as Madame Nilsson, Madame Trebelli, Messrs. Sims Reeves and Santley, and Signor Foli, with the London Vocal Union, have promised their professional aid, no doubt the original intention of Col. Greville and other friends and admirers of Signor Mario will be carried out. Madame Adelina Patti was most desirous to sing at the concert, but the permission of the Covent Garden Director was, it is said, refused. It is, however, stated that Mr. Gye contributed largely to the first subscription, and he has made a rule not to allow any member of his company to sing, under any pretext, anywhere except at his own operatic or concert undertakings. It is in reply to applications addressed to us to ascertain the precise financial position of Signor Mario at Rome that we make

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this statement, trusting that the Committee will see the necessity of issuing some official explanation, to justify many old opera-goers in subscribing who are now hesitating, inasmuch as they do not know what to believe, whether it is a case of absolute necessity, a strong impression existing on the part of Signor Mario's oldest friends, who have seen him in Paris and in Rome within a recent period, that he is comfortably off for the remainder of his days. If such be not the case, the annuity for life, under stringent trusteeship, will be cheerfully subscribed for to aid this renowned artist.

DRAMA

The Dramatic Works of Molière. Translated into English Prose by Charles Heron Wall. Vol. III. (Bell & Sons.)

THE third volume of the translation of Molière's Plays, included by Messrs. Bell & Sons in their "Standard Library," concludes the work. As existing translations are rare or costly, the present forms a welcome addition to the excellent series in which it appears. It is, however, no great improvement upon existing translations. Comparing it with the best of these we find a loss rather than a gain. We will take for instance a short portion of dialogue from 'M. de Pourceaugnac,' premising that Mr. de Pourceaugnac, though a more literal rendering of the original title than 'Squire Lubberley,' which is that given as the select comedies of Mr. de Molière in French and English, is not quite satisfactory. We quote the original from Bret's edition, An 13 (1805), since the French text opposite the first English translation is not quite accurate:—

JULIE. Mon Dieu! Eraste, garçons d'être surpris! Je tremble qu'on ne nous voye ensemble; et tout seroit perdu, après la défense que l'on m'a faite.

ERASTE. Je regarde de tous côtés, et je n'aperçois rien.

JULIE (à Nérine). Aye aussi l'œil au guet, Nérine; et prends bien garde qu'il ne vienne personne.

NÉRINE (se retirant dans le fond du théâtre). Reposez-vous un peu, et dites hardiment ce que vous avez à vous dire.

Mr. Wall translates this:—

JUL. Oh dear, Eraste! take care that we are not discovered. I am so afraid of being seen with you; all would be lost after the command I have received to the contrary.

ER. I see nobody about.

JUL. (to Nérine). Just keep watch, Nérine, and be careful that nobody comes.

NÉR. (going to the further end of the stage) Trust me for that; and say all you have to say to each other.

ER. 'Squire Lubberley' it is thus rendered:—

JUL. For Heaven's sake! Erastus, let's take care of being surprised—I tremble lest we should be seen together: 'twould ruin all, after the command I've had to the contrary.

ER. I look every way and see nothing.

JUL. Do you too, Nérine, keep a watchful eye, and be very careful that nobody comes.

NÉR. Rely on me, and speak boldly what you have to say to one another.

Select Comedies of Mr. de Molière in French and English. London, 1732. Vol. 6.

Now putting on one side the omission of the stage directions, which are not given in the French version that faces the English, the latter translation is closer. "For Heaven's sake" is better than "Oh dear." "Let's take care" is preferable to the junction "Take care." We might thus go through the whole and show that the early version is at once the more correct and the more spirited. Mr. Wall is a little miserly of his laudatory observations to each play, and almost dispenses with notes. In one or two cases the laudatory matter consists only of a few lines. He might surely have spared time to tell the English reader that the poem forming the third interlude of 'The Magnificent Lovers' is a paraphrase of a ode of Horace. The use of Mr. is perhaps justifiable before such names as Damon and Alcibiades, yet Mr. Damon sounds sufficiently ridiculous. When Mr. Wall says that Molière's attacks upon the doctors of the day are not exaggerated, he is inaccurate in assertion as well as in expression. What is an exaggerated attack? Should he say that his pictures do not go the limits of fair caricature, he would be nearer the truth. That there are faults in the book is evident. The translation is, however, as a whole, very satisfactory.

THE WEEK.

HATMARKET.—'A Crushed Tragedian, a Tale of the Footlights and Fire-side.' Altered from Henry J. Byron's Domestic Drama called 'The Prompter's Box.' In Five Acts.

STRAND.—'Our Club,' a Comedy, in Three Acts. By F. C. Burnand.

DUKE'S.—Revival of 'Arkwright's Wife,' a Drama. By Tom Taylor and John Saunders.

NOT very serious or important are the alterations that have been necessary in order to convert 'The Prompter's Box' of Mr. Byron into 'A Crushed Tragedian.' Their nature might, indeed, be guessed from the change in the title. In the original, which was produced at the Adelphi in 1870, the central interest belonged to Frank Bristowe, a decayed gentleman, who had fallen into the position of prompter at a country theatre, and to his daughter, a girl whom suffering and experience combined with opportunity had elevated into an actress. A lugubrious tragedian, who then formed a species of satellite, is now made the centre of the system, and the action of the play has to revolve, as satisfactorily as it can, in a new orbit. It cannot be said that the result is successful. Never burdened with much shapeliness or coherence, the drama has lost what measure of these qualities it once possessed, and is now a mere sequence of whimsical and scarcely connected scenes. The thread of connexion it possessed, in the shape of a slight but tender love interest, is now so attenuated as scarcely to be recognizable, and farce throughout the entire work holds carnival. At the one point at which a serious feeling is for a moment inspired and the audience commences to enjoy a short respite from absurdity, a wave of folly submerges all.

The merits of the original drama are not so signal that the treatment it receives need inspire regret or annoyance. The sacrifice that has been made is, however, wholly in vain. Laughter is inspired in the progress of the action, but it is "the crackling of thorns under a pot." A feeling nearer weariness than exaltation attends the close of the performance, and the flavour that lingers in the mouth is one of which we are not sorry to be rid. That farce extending over five acts may prove amusing is shown by the success of some of the lighter works of MM. Meilhac and Halévy; in these, however, the whole of the mirth is not dependent on the exertions of one man. In a piece like 'Le Réveillon,' for instance, every character is comic, and the ball of fun is tossed from hand to hand with amazing dexterity. In 'A Crushed Tragedian,' on the contrary, with the exception of a single scene, the reception of which by the audience was so unfavourable it will probably have to be excised, whatever is done by all the characters except one is intended to be serious, and to that played by Mr. Sothorn the entire fun of the play is assigned. That Mr. Sothorn is equal to such a strain the success of Lord Dundreary attests. Mr. Sothorn is as comic in the character he now plays as in that in which his reputation was made. The character itself has, however, less variety and less light and shade, if such terms may be used in dealing with a thing so exiguous. FitzAltamont, as the crushed tragedian is called, is not even greatly influenced by circumstances. He improves in outward appearances, and passes from the extreme of poverty to a position of apparent affluence. Except, however, in the increased splendour of his apparel, there is no

change, his bearing is the same and the source of amusement is the same in the fifth act as in the first. Repetition like this must necessarily pall. To the general treatment accorded 'The Prompter's Box' it is attributable that a piece which in one form was successful in a second shape had a narrow escape of failure. The exercise of a little more severity on the part of the audience would have compromised the future of the play and the principal exponent, and rendered applicable the censure passed by Touchstone upon Corin, "Truly thou art damned like an ill-roasted egg, all on one side."

Mr. Sothorn's make-up is very droll, his control of his voice is remarkable, and his facial play is indescribable. Had he played the rôle he assumes in a piece of half the length, he would have obtained a conspicuous triumph. As it was, the audience had too much of it, and the reception of the play was barely favourable. Miss Marion Terry, Mr. Conway, Mr. Howe, and other members of the company acquitted themselves well. It cannot be said that the additions to the troupe add greatly to its efficiency. Mr. Holland, a new comer, provoked the loudest and most enduring expressions of discontent we can recall in a London theatre. His ridiculous costume and his over-elaboration of the part he played were conducive to this result. He is, however, an actor of some talent, and the verdict passed upon him, even if we admit its justice, is at least altogether exemplary and exceptional in its severity.

'Our Club' is clever and diverting. It proves abundantly two things upon which public opinion has long been made up—that Mr. Burnand is an admirable humourist and very little of a dramatist. In one act Mr. Burnand makes elaborate preparation for a series of mistakes; in a second act he exhibits the mistakes occurring in the order arranged; and in a third act he affords the requisite explanations. We have been told before now of a town wag affording mock information to a country cousin, and leading him to believe that various commonplace people he saw were celebrities. If a man thus befuddled were shown moving about among those whose positions he so thoroughly mistook, and treating them as though they were indeed the personages he thought them, the plot thus obtained would be almost as dramatic as that of 'Our Club.' An indefinite amount of *quid pro quo* may surely be obtained if preparations may thus be made beforehand. When so much mirth is extracted, however, and so much ingenuity, of a kind, is shown, it is as difficult as it is unprofitable and unnecessary to be severe. The farce, for such it is, is gay; its characters are fairly fresh, and are well suited to their exponents, and the action is brisk and stirring. It obtained a full success, and is likely to maintain its place at the Strand. The burlesque of 'Diplomacy' which follows is the cleverest piece of its class which has been seen for some years. If burlesque were often as bright and as amusing it would win the recognition as a form of art now refused it. The actors, especially M. Marius, Miss Venne, and Mr. Penley, are entitled to a share in the triumph it obtains. Their acting is genuine caricature.

'Arkwright's Wife,' a comedy of Messrs. Tom Taylor and John Saunders, first played

at the Globe Theatre, has been revived at the Duke's, with Miss Helen Barry in her original character of Margaret Hayes, Mr. Henry Sinclair in Mr. Kelly's rôle of Richard Arkwright, and Mr. H. Forrester in that of Peter Hayes, first played by Mr. Emery. Miss Barry has improved in method, and her performance in the first act showed comic power of a genuine sort.

Dramatic Gossip.

In consequence of the delicate health of Miss Terry, the part of Portia in the forthcoming morning performance at the Gaiety, in aid of the Shakespeare Memorial Theatre, will be played by Miss Ada Cavendish, instead of the actress first named, as originally announced.

The functions discharged at the Comédie Française by Léon Guillard, whose death we recently announced, will be divided henceforth among three persons: M. Adrien Decourcelles is reader and examiner of plays; M. Coppée, librarian; and M. Georges Monval is charged specially with the care of the archives.

'LE BOUTON DE ROSE,' a three-act comedy of M. Emile Zola, produced at the Palais Royal, is altogether unlike the ordinary works of the author of 'L'Assommoir.' It is a bustling piece, with a story that can scarcely be told outside the specially privileged house in which it is performed. It is played by MM. Geoffroy, Pellerin, Lugnet, Madame Faivre, and other members of the company.

RECENT revivals in Paris include 'Un Drame au Fond de la Mer,' at the Théâtre Historique, and the 'Sept Châteaux du Diable' at the Châtelet.

TO CORRESPONDENTS.—G. H.—J. H. B.—P. J.—W. W.—received.

Erratum.—No. 2637, p. 611, col. 3, line 39 from top, for "M. Jillon" read Mr. Dillon.

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